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ISSUE 496
March 2016
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Letter from the Editor

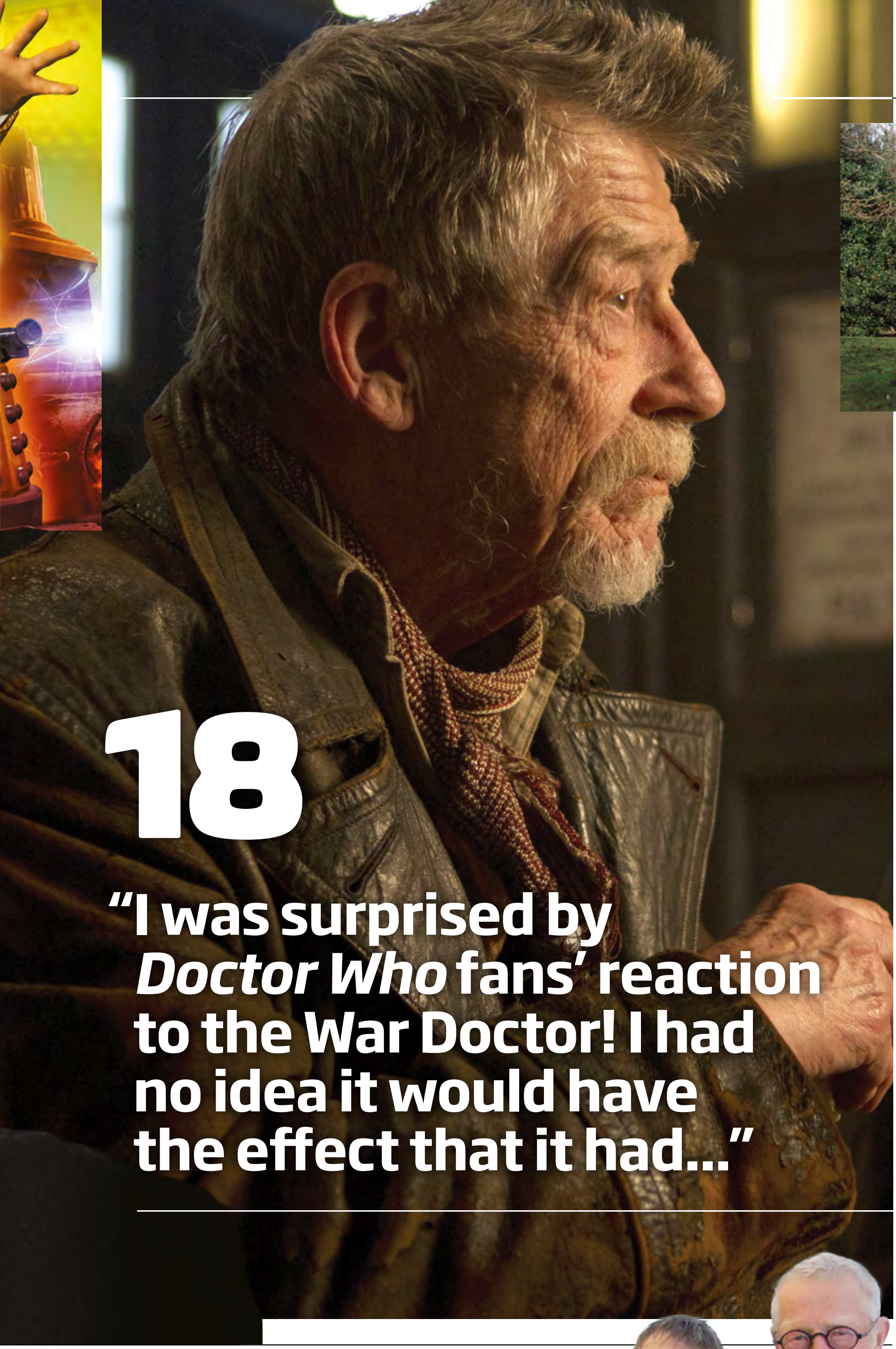
Just as this issue was going to press, we received official confirmation about the future of *Doctor Who*. You can read all the details in *Gallifrey Guardian* on page 5, but it's testamant to how important *Doctor Who* is viewed by the BBC these days that the show is not only guaranteed a future until 2018 (and I'm sure it will be around long beyond that), but that a change of executive producer is afforded a press release of such importance.

As *Doctor Who* fans, we know how lucky we've been since 2005, with first Russell T Davies and then Steven Moffat taking charge of our favourite show, driving it to new heights of success. We've been lucky not just because they're award-winning writers at the top of their game, but because they're like *us* – *Doctor Who* fans who have loved the show as long as they can remember, and have grown up reading **DWM**. It's a very special sort of club – one that we're all a member of.

The news that Chris Chibnall will take over from Steven Moffat (albeit not for a while yet) is proof that lightning really can strike three times in a row. Like Russell and Steven, Chris is an award-winning TV writer, who has *Doctor Who* – and **DWM** – in his blood. If you want proof of his writing credentials, look no further than the amazing *Broadchurch*. If you want proof of how much he loves *Doctor Who*, just look at his previous work for the show – most recently the brilliant *Dinosaurs on a Spaceship* and *The Power of Three*. And if you want proof of how he's one of us... well, I point to issue 106 of this very magazine, published in 1985, in which reader Chris Chibnall of Formby won our *Doctor Who* Song Competition. (Sorry Chris. But it had to be mentioned.)

Welcome aboard, Chris! I'm sure you're going to relish every minute of your adventure...

Tom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"I was surprised by *Doctor Who* fans' reaction to the War Doctor! I had no idea it would have the effect that it had..."

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Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"Head Canon is important, because that's where the show really happens: in the hearts and minds of viewers."

JACOB LOCKETT asks: At the end of the universe, who was Ashildr playing chess with? Was it the creature from *Listen*, if it even exists?
No idea. Actually, it was bit of set dressing, suggested by – I think – Rachel Talalay. I can't remember the reasoning, but I like the idea that when there aren't enough people left for a game of chess, the end of days is nigh.

LILY RINGLER asks: Do Time Lords have a pronoun to refer to a Time Lord/Lady who has changed gender without offending any of his/her past versions?
Oh, gender pronouns. To hell with gender pronouns, can somebody make them illegal. What are they for? What do they add? Every time I have a conversation about the Master/Missy I fall to my knees, sobbing from the pronoun effort. She/he, him/her, his/hers – I've developed a hand slash reflex for the forward diagonal. It's like Kung Fu round the office. I've injured two people and destroyed a water cooler.

JAMES BRIGGS asks: In *Hell Bent*, is the old lady we see in the barn the Doctor's mother?
We've no idea who she is, nor should we. But a quick glance at the evidence, would remind you that the Doctor is a "high born Gallifreyan" so that would seem unlikely. So what was he doing in that barn, and who were those people? The Doctor won't tell me. It's almost like that nameless wanderer in time and space likes a bit of mystery...

Oh, it's funny, writing stuff about the Doctor's past. You always have to leave options – you can't be definitive. Or at least that's how I feel about it. I like the audience to have a choice. If, in *Listen*, you're happy that the little boy in the bed is the Doctor, then great. But if you're not, that's fine too. I keep saying, Head Canon is important, because that's where the show really happens: in the hearts and minds of all the people watching.

As I type, I realised where my reticence comes from, and I can't resist telling you. A few years ago I wrote an episode called *The Name of the Doctor*, and when that title was rolled out, oh the ripple of fear that went round fandom. Were we really going to give the game away? The central secret of *Doctor Who*? The answer to the oldest question?

Well, no, of course we weren't. As if! And you know what? If we'd been daft enough to do that, the audience would have ignored us anyway. Just like the last time it happened – because it did, you know. Oh, I remember.

There's a Tom Baker story called *The Armageddon Factor*, and sometime during it, the Doctor runs into an old friend from Gallifrey called Drax. And shockingly, right in the middle of a story, with no fanfare or fuss, we found out the Doctor's real name. No really, that was a thing that happened.

Ready for it? The name of the Doctor? Okay.

"What did you just call me?!"

Theta Sigma.

Yeah, rubbish, isn't it?

But here's what happened – the audience turned politely away, and ignored it. If Head Canons had doors you'd have heard every one in the world slam shut in that moment. Just a great big, "Nope, you're not allowed to do that!"

In later years, the show got in line with its audience, and 'Theta Sigma' was retconned away as a nickname in *The Happiness Patrol*, but the lesson remains: showrunners beware, your powers are weak. If you ever doubt that *Doctor Who* belongs to its audience before anyone else, remember the case of Theta Sigma.

CHRIS NEWTON asks: In *The Husbands of River Song*, did the Doctor (or the TARDIS) make the screwdriver he gave to River at the end, or is it, in fact, the screwdriver he took from the Library all those years ago? A bootstrap screwdriver?!
No, no. He left the screwdriver in the Library. Honestly, pay attention!

ROB McGOUGH asks: Was the Doctor responsible for the Singing Towers of Darillium being built? At the end of *The Husbands of River Song*, the whole time River talks about whether he loves her and he talks about how rare and unlikely it is the towers could even do what they do and how it perfectly coincides with when they're there together. I think if I'm right the answer to her question is pretty much answered!
No, not in my Head Canon (oh, it's all about heads this week), but you're welcome to yours. For me, it was just the Doctor, in his faltering way, trying to open up on the subject of emotion and accidentally lecturing on an acoustic effect in a nearby tourist attraction. Which of us hasn't made that mistake on a date?

But, yes, that episode is all about River and the Doctor, both asking and answering the big old question about who they are to each other. And look, since it's my sacred duty to invite scorn and derision once a month in the writing of this column, I'm going to admit that I'm rather proud of some of the scenes in that episode – especially River Realises and Twenty Four Years. Yeah, help yourselves, blast away. But I'm hardly ever proud of anything I write ("Quite right!" the millions cry), so I'm saying it anyway. Nyer!

LINDA HERON asks: Why didn't the Doctor and River kiss at the end of the Christmas Special?
How do you know what they got up to? You were watching the next programme.

FINLAY WORRALLO asks: In *The Woman Who Lived*, the Doctor pretends not to recognise Clara when she walks in, the joke being we all know he could never forget her. But he does at the end of the series! Was this intentional foreshadowing on your part, or just a coincidence?
Yes, a little, in a mean way. Also, the bit in *The Zygon Inversion* when the Doctor says that once Clara Oswald gets inside your head, she doesn't leave. Oh, poor old Doctor, so blind and full of hope...

DAVID ACE asks: How did Davros survive the events of *Journey's End*? I noticed that the Doctor didn't seem surprised to see Davros alive so does that mean that they have met at some point in between *Journey's End* and *The Magician's Apprentice*?
Well, look, we know from *The Witch's Familiar* that he's enclosed in a powerful forcefield, and from *Destiny of the Daleks* that his chair can hold him in suspension and restore him. I presume he just bobbed around in space, sending out a distress call. Anyway, he's Davros – how exactly do you kill a motorised corpse?

But look, who's this popping up on my page, looking strangely at home, but suddenly afraid?

CHRIS CHIBNALL asks: No, wait, hang on – what the hell did I just sign?
Too late! **DWM**

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Chibnall to take over from Moffat as next showrunner

The new boss!

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The BBC has announced that Chris Chibnall will take over from Steven Moffat as head writer and executive producer of *Doctor Who* from the series after next. Steven's final series will air on BBC One in spring 2017, following a new Christmas Special for 2016. Chris Chibnall's first series will then début in 2018.

Steven says, "It feels odd to be talking about leaving when I'm just starting work on scripts for the new series, but the fact is, my timey-wimey is running out. While Chris is doing his last run of *Broadchurch*, I'll be finishing up on the best job in the universe and keeping the TARDIS warm for him. It took a lot of gin and tonic to talk him into this, but I'm beyond delighted that one of the true stars of British TV drama will take the Time Lord further into the future. Chris will soon become the new showrunner of *Doctor Who*... and I will be thrown in a skip."

Like Steven, Chris is a lifelong *Doctor Who* fan and a multi-award winning writer and executive producer. He has most recently achieved huge success with the triple-BAFTA-winning hit ITV series *Broadchurch*. His other credits include BAFTA-nominated *The Great Train Robbery*, *United*, *Law & Order: UK* and *Life on Mars*.

For *Doctor Who*, Chris has written *42* (2007), *The Hungry Earth*/*Cold Blood* (2010), *Dinosaurs on a Spaceship* (2012) and *The Power of Three* (2012). He also wrote eight episodes of the *Doctor Who* spin-off series *Torchwood* between 2006 and 2008: *Day One*, *Cyberwoman*, *Countrycide*, *End of Days*, *Kiss Kiss Bang Bang*, *Adrift*, *Fragments* and *Exit Wounds*.

Chris says, "*Doctor Who* is the ultimate BBC series: bold, unique, vastly entertaining, and adored all over the world. So it's a privilege and a joy to be the next curator of this funny, scary and emotional family drama. I've loved *Doctor Who* since I was four years old, and I'm relishing the thought of working with the exceptional team at BBC Wales to create new characters, creatures and worlds for the Doctor to explore. Steven has achieved the impossible by continually expanding *Doctor Who*'s creative ambition, while growing its global popularity. He's been a dazzling and daring showrunner, and hearing his plans and stories for 2017, it's clear he'll be going out with a bang. Just to make my life difficult."

BBC One Controller Charlotte Moore says, "I want to thank Steven Moffat for everything he has given *Doctor Who* – I've loved working with him, he is an absolute genius and has brought fans all over the world such joy. I will be very sad to see him leave the show, but I can't wait to see what he will deliver in his last-ever series next year with a brand-new companion. I have decided to schedule Steven's big finale series in spring 2017 to bring the nation together for what will be a huge event on the channel. 2016 is spoilt with national moments including the Euros and Olympics and I want to hold something big back for 2017 – I promise it will be worth the wait! I would also like to take this opportunity to welcome Chris Chibnall, a wonderfully talented writer who I know will bring something very special to the hit series."

Success! Chris Chibnall collects the Sky Arts Awards for his crime drama *Broadchurch*.

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A new Barbara joins the TARDIS on audio

The black-and-white era of the First Doctor returns to vivid life in the third season of *Doctor Who: The Early Adventures*, a new run of full-cast audio adventures from Big Finish.

The season launches in September with *The Age of Endurance* by Nick Wallace, in which the TARDIS lands aboard the *Vangard*, a deep space vessel which is boarded by the forces of the military dreadnought *Endurance*. The crew is fleeing a race known as the Shifts – and the travellers become embroiled in this battle for survival. Carole Ann Ford returns as Susan, William Russell plays Ian Chesterton and the Doctor, while Jemma Powell makes her début as Barbara Wright.

"I've always needed a great deal of convincing to recast the Doctor and companions on audio," says producer David Richardson, "but after our success with Tim Treloar as the Third Doctor and Elliot Chapman as Ben Jackson, I became more open to recasting Barbara, who was played so wonderfully by Jacqueline Hill on TV. Really there was only one choice – Jemma Powell, who played Jacqueline herself in BBC Two's *An Adventure in Space and Time* in 2013. Her arrival at our studio was enthusiastically embraced by her co-stars, who were so admiring of her performance in Mark Gatiss' brilliant drama."

The guest cast of *The Age of Endurance* includes Gethin Anthony, Andy Secombe and Rachel Atkins.

October sees the release of *The Fifth Traveller* by Philip Lawrence, in which the TARDIS crew is swelled by an additional companion – Jospa, played by James Joyce. The cast also includes Elliot Cowan and Orlando James.

Jemma Powell with veteran companions Maureen O'Brien and William Russell.

Playwrights Robert Khan and Tom Salinksy make their *Doctor Who* début with *The Ravelli Conspiracy*, an historical story set in 1514 Florence, in which the First Doctor encounters Niccolo Machiavelli (Mark Frost). Maureen O'Brien returns as Vicki, while Peter Purves plays both Steven Taylor and the First Doctor. The guest cast includes Robert Hands and Olivia Poulet.

Finally, the First Doctor encounters one of *Doctor Who*'s great warrior races in December's *The Sontarans*, written by Simon Guerrier.

"It was established in 1974's *The Time Warrior* that the Doctor had encountered the Sontarans before," says David. "That line of dialogue fired up our imaginations, and Simon's thrilling script is the result – a full-blooded war story set in deep space."

Peter Purves plays Steven and the Doctor, Jean Marsh is back as Space Security Agent Sara Kingdom while Dan Starkey plays the Sontarans.

Maisie Williams was among the *Doctor Who* celebs at the 2016 NTAs.

No win at the NTAs

■ *Doctor Who* was nominated for its 11th consecutive National Television Award in the category of Best Drama at London's O2 on Wednesday 20 January. The series faced competition from *Casualty*, *Broadchurch* and *Downton Abbey*, which topped the TV chart at Christmas and ultimately won the award. *Downton* star Hugh Bonneville – who was also Captain Avery in *The Curse of the Black Spot* – gave the acceptance speech on behalf of the cast and crew. Suranne Jones (Idris in *The Doctor's Wife*) won Outstanding Drama Performance for her lead role in *Doctor Foster*, beating *Broadchurch*'s David Tennant. *Peter Kay's Car Share* picked up the award for Most Popular Comedy Programme. David Tennant was among those paying tribute to actor and comedian Billy Connolly, who received the Special Recognition Award – an honour which David had received last year.

Ianto Charity Day

The ever-popular Ianto Jones.

■ On Saturday 7 May 2016, *Torchwood* and *Doctor Who* actor Gareth David-Lloyd, who played Ianto Jones, will be appearing at a one-day *Doctor Who*-themed charity event at the Gate Arts Centre, Cardiff. Tickets can be booked in advance; £8 for adults and £5 for children/concessions. For more information see *www.thegate.org.uk* or the box office on 029 2048 3344.

Douglas Adams Talk

■ Highgate Cemetry will host 'Douglas Adams in the 21st Century'; a talk by Adams' official biographer, Jem Roberts, at 7.30pm on Friday 11 March. Jem will examine how the universe has changed since the former *Doctor Who* writer and script editor passed away 15 years ago, with exclusive readings from the unpublished Adams archive. Tickets cost £7 and are available from *highgatecemetery.org/events*

New Tenth Doctor novel is among many new BBC books coming this year...

The Tenth Doctor and Donna Noble will star in a new full-length novel, published later this year. This May, to tie in with the duo's return in new audio dramas from Big Finish, Jenny T Colgan pens the full-length Tenth Doctor/Donna Noble novel, *In the Blood*.

"Writing for the Tenth Doctor and Donna is always such a joy, so of course I was beyond thrilled to get a shot at another full-length novel," Jenny tells **DWM**. "I really wanted to write a contemporary, fast-paced, Earth-set thriller; a *Bourne Identity* style globetrotting story. We get slightly held up when they won't let the Doctor take his screwdriver through airport security, but apart from that it moves at lightning speed, I hope, from the bustling streets of Seoul to the deepest Brazilian rainforest."

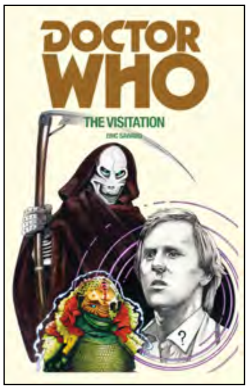
A number of classic *Doctor Who* novelisations originally published by Target will also be reissued later this year.

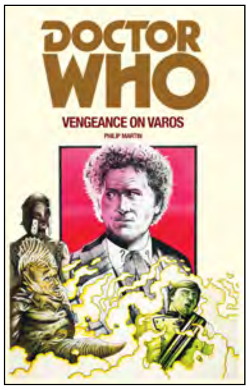
The stories are: *Doctor Who and the Zarbi*, *Doctor Who and the Web of Fear*, *Doctor Who and the Dinosaur Invasion*, *Doctor Who and the Genesis of the Daleks*, *Doctor Who: The Visitation*, *Doctor Who: Vengeance on Varos* and *Doctor Who: Battlefield*. The covers all feature art by Chris Achilleos, who provided the artwork for many of the original editions in the Target range in the 1970s. The covers for *The Visitation*, *Vengeance on Varos* and *Battlefield* are brand new commissions. The books will be available in paperback (£6.99) and on Kindle (£4.99) from 28 April.

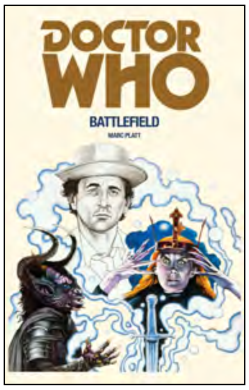
BBC Books has also revealed further details of its *Doctor Who* publishing schedule for 2016, with a wide range of new titles due to hit shelves throughout the year.

More adventures with the Doctor and Donna this year, in audio and in print.

Thursday 10 March will see Justin Richards' *365 Days of Memorable Moments and Impossible Things*, described as a 'beautifully finished, day-by-day assortment of drama, humour, fright and fun from more than 50 years of the show's history'.







Family fun is planned for 11 August with *The Official Doctor Who Cookbook* by Joanna Farrow, a whimsical culinary volume full of simple-to-achieve recipes, including Gingerbread Doctors! This is followed by *Whographica* on 22 September, a journey through the *Doctor Who* universe by Steve O'Brien and Simon Guerrier, with infographics and visualisations from Ben Morris.

Finally, October sees publication of a lavish hardback volume, *The Whoniverse: The Untold History of the Worlds of Doctor Who*. Packed with full-colour illustrations, maps and photography, this is an untold history of the human race, along with other planets and races.

Who's Your Own Adventure

Penguin is to publish a new 'make your own adventure' game book for younger *Doctor Who* fans in the summer. *Doctor Who – Choose the Future: Night of the Kraken*.

In the story, the Twelfth Doctor meets a roguish time-smuggler and faces a terrifying creature from the deep with a plan to destroy the Earth. The book is written by Jonathan Green and will be published in paperback on 9 June, priced £6.99.

Also on the way from BBC Children's Books are *Doctor Who: Travels in Time Colouring Book* (on sale 7 April, priced £9.99) and *Doctor Who: Dot-to-Doc* (on sale 7 July, priced £9.99).

BBC
DOCTOR WHO
TRAVELS IN TIME
COLOURING BOOK
BBC
DOCTOR WHO
DOT TO DOC
JOIN THE DOTS ACROSS TIME AND SPACE
BBC
DOCTOR WHO
CHOOSE THE FUTURE
NIGHT OF THE KRAKEN
JONATHAN GREEN

Beyond the TARDIS

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Capaldi Care

■ Last September **Peter Capaldi** joined UNHCR, the UN Refugee Agency dedicated to saving lives, using his position to help explain the difference between refugees and migrants during the *Words Matter* campaign (also supported by **Neil Gaiman** and **David Morrissey**). In December, Peter visited Syrian civil war refugees in Jordan and he encourages contributions to the Winter Crisis Appeal *tinyurl.com/WinCrisis* or the Syria Crisis Lifeline Appeal *tinyurl.com/SyrLife*. He is also raising funds for the National Galleries of Scotland via a digital reproduction of John Byrne's Capaldi portrait available for purchase at £10.99 via *www.nationalgalleries.org*. **Christopher Eccleston** has fronted an online video made for Alzheimer's Research UK, that tackles misconceptions about dementia. Chris, whose father had the condition, said he hoped it would "fight the misunderstanding and fatalism that surrounds dementia."

Christopher Eccleston talks about dementia.

Pip Pip for Matt

■ **Matt Smith**'s Prince Philip features within a Netflix four-minute trailer for *The Crown*, due later this year, while a first screenshot from his horror film *Patient Zero* out on 2 September has been unveiled. In Prince Philip-related news impressionist **Jon Culshaw** will don a Dalek costume this spring to run 10,000 metres for the 60th anniversary of the Duke of Edinburgh's Awards.

Walford Wade

■ In February **Joivan Wade**, who appeared in sketch show *David Walliams & Friend* on Christmas Eve, moves into *EastEnders*' Albert Square taking over the role of Jordan Johnson, son of serial killer Lucas, who is also set to return reprised by *The Runaway Bride*'s **Don Gilet**.

Joivan Wade joins the cast of *EastEnders*, the lucky chap.

The Real McCoy

■ **Sylvester McCoy** is among eight famous senior citizens travelling across India in BBC Two's three-part *The Real Marigold Hotel* until 9 February. He said, "I dined with kings, drank cocktails with Maharajas, but best of all was dancing with puppeteers in the slums of Jaipur," while his role in the group was "to raise a smile, and play the spoons!" **Sophie Aldred** has been recording the third episode of free audio download series *Strangeness in Space* with **Barnaby Edwards**, who was a *University Challenge* contestant on Christmas Eve.

Stage Big Hitters

■ *The Stage 100* annual list of power players in the theatre world placed **Daniel Evans**, **Benedict Cumberbatch** and **Imelda Staunton** at 14, 15 and 16 while **Sheridan Smith**, who stars as Fanny Brice in *Funny Girl* at London's Menier Chocolate Factory until 5 March before a 12-week transfer to the Savoy Theatre from 8 April, was a new entry at 30.

We're Doomed!

■ **Kit Pedler** and **Gerry Davis**' ecology and technology harbinger series *Doomwatch* receives a DVD release from Simply Media on 4 April containing all 24 surviving episodes including *In the Dark* with **Patrick Troughton** and *No Room for Error* with **Anthony Ainley** plus unbroadcast episode *Sex and Violence* directed by **Darrol Blake**.

Sherlock's Success

■ **Steven Moffat** and **Mark Gatiss**' *Sherlock: The Abominable Bride* was a big success in the BBC's Christmas schedule, attracting a BARB rating of 11.64 million viewers, also playing to 1.7 million cinema punters in China grossing $5.39 million and taking a further $5m in South Korea. Production of Series Four commences in the spring. **Paul Cornell** is writing an episode of CBS' *Elementary* (Sky Living in UK). *Sherlock* executive producer (and former agent to **Terry Nation** and mother-in-law to **Steven Moffat**) **Beryl Vertue** received a CBE in the New Year's Honours list alongside **Imelda Staunton**, while a damehood was conferred on *Army of Ghosts*' **Barbara Windsor**.

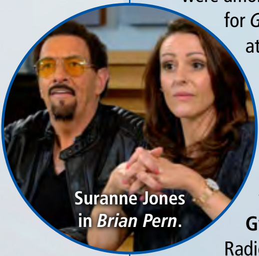
ITV Time

■ ITV's new season has included the final ten-part fourth series of *Mr Selfridge* with **Helen Raynor** as lead writer and executive producer featuring **Tom Goodman-Hill**, **Ron Cook**, **Sacha Dhawan** and **Robert Pugh** with scripts from **Matt Jones** and directed by **Joss Agnew**; *Beowolf: Return to the Shieldlands*, featuring **Ace Bhatti** as Harken and direction from **Colin Teague**; and eight-part Yorkshire Dales drama **Jericho**, created and written by **Steve Thompson** starring **Jessica Raine** and **Clarke Peters**. **Peter Harness** is developing an adaptation of HG Wells' *War of the Worlds* for December 2017 when the novel's copyright expires.

Sylvester McCoy takes a trip to India in *The Real Marigold Hotel*.

More TV News

■ **Michelle Gomez** appears as The Lady in Fox's *Gotham* episode *A Bitter Pill to Swallow* (Channel 5 on 7 March). **David Tennant** appeared on Derren Brown's C4 show *Pushed to the Edge* on 12 January. **Christopher Eccleston** was Luke Dunmore in BBC Four's *Brian Pern: 45 Years of Prog and Roll* (also featuring **Suranne Jones**). The British Academy Children's Awards included a gong for *Old Jack's Boat* featuring **Bernard Cribbins** in the Children's/Pre-School Live Action category. Cribbins. **Peter Purves** and **Janet Ellis** appeared in BBC Four's *From Andy Pandy to Zebedee: The Golden Age of Children's TV* on 21 December. **Mark Williams** returned for Series Four of BBC One's *Father Brown* in January. **Julie Gardner** and **Jane Tranter**'s Bad Wolf has been commissioned to adapt Philip Pullman's *His Dark Materials* for BBC One. BBC America has commissioned a new eight-part adaptation of **Douglas Adams**' *Dirk Gently's Holistic Detective Agency*.



Suranne Jones in *Brian Pern*.

Quickies

■ **Tom Baker** will record some love poems and Shakespeare sonnets on behalf of St Michael's Hospice in Hastings. *An Audience with... Christopher Eccleston* takes place on 17 April raising funds for the Watermill Theatre, *www.watermill.org.uk*. **John Barrowman**'s digital comic *Arrow: The Dark Archer* launched on 13 January. **John Hurt**, **Ingrid Oliver** and **Raquel Cassidy** were among the press night attendees for *Guys and Dolls* on 6 January at London's Savoy Theatre featuring **David Haig** as Nathan Detroit.

Obituary

■ Omitted from last year's obituaries were **Gypsie Kemp**, the UNIT Radio Operator in *Day of the Daleks*, who died 9 January 2015 aged 77; film cameraman and steadicam operator **Fred Hamilton**, who worked on 12 stories between *The Enemy of the World* and *Destiny of the Daleks*; and extra **Stuart Myers** who featured in 13 stories between *Doctor Who and The Silurians* and *Dragonfire*, and died in June 2015. **Robert Banks Stewart**, who wrote 1975's *Terror of the Zygons* and 1976's *The Seeds of Doom* died on 14 January aged 84. **DWM**

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PUBLIC IMAGE

What topped the Christmas TV ratings? Plus a round-up of 2015's biggest hits...

COMPILED BY **TOM SPILSBURY**

Doctor Who's Christmas episode had 7.69 million viewers in 2015, down from 8.28m at Christmas 2014 – but it certainly wasn't the only show to see its audience drop...

7.7m viewers make Doctor Who the 7th most watched show of Christmas week

After a season in which *Doctor Who*'s average viewing figure slipped to six million viewers, there was some good ratings news for the Doctor at Christmas.

The Husbands of River Song had an official BARB rating of **7.69 million** viewers. While this makes it the lowest Christmas Day rating for *Doctor Who* to date (down from the 8.28 million *Last Christmas* achieved in 2014), this proved to be a strong figure in the context of the week's programming as a whole. Over on ITV, *Doctor Who*'s main competition was *Paul O'Grady: For the Love of Dogs at Christmas*, which had a consolidated rating of 3.69 million (plus another 0.26 million on ITV+1).

The most watched programme of Christmas week was the last-ever episode of ITV drama *Downton Abbey*, which pulled in well over ten million viewers (see chart, right), while three other Christmas Day shows also managed more than nine million viewers – a notable standout being the animated adventure *Stick Man*, which was shown immediately before *Doctor Who*. However, *Downton Abbey* aside, most of the returning shows were down a little on their 2014 levels – *Mrs Brown's Boys*, *Call the Midwife* and *Strictly Come Dancing* among them – while soap operas ►

TOP 40 UK PROGRAMMES

Week covering 21-27 December 2015

Downton Abbey topped the TV chart for Christmas week, with its last-ever episode.

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Downton Abbey – The Finale** (ITV, Fri)	10.49m
2	**Mrs Brown's Boys** (BBC One, Fri)	9.49m
3	**Call the Midwife** (BBC One, Fri)	9.30m
4	**Stick Man** (BBC One, Fri)	9.28m
5	**And Then There Were None** (BBC One, Sat)	8.61m
6	**Strictly Come Dancing** (BBC One, Fri)	8.54m
7	**Doctor Who: Husbands of River Song** (BBC One, Fri)	7.69m
8	**And Then There Were None** (BBC One, Sun)	7.68m
9	**EastEnders** (BBC One, Fri)	7.67m
10	**Coronation Street** (ITV, Mon)	7.40m
11	**EastEnders** (BBC One, Tue)	7.34m
12	**Coronation Street** (ITV, Wed)	7.32m
13	**EastEnders** (BBC One, Sat)	7.16m
14	**Coronation Street** (ITV, Mon)	7.14m
15	**EastEnders** (BBC One, Thu)	7.02m
16	**Coronation Street** (ITV, Thu)	7.01m
17	**Coronation Street** (ITV, Fri)	6.99m
18	**EastEnders** (BBC One, Mon)	6.76m
19	**EastEnders** (BBC One, Wed)	6.75m
20	**Luther** (BBC One, Tue)	6.52m
21	**Dickensian** (BBC One, Sat)	6.52m
22	**The Queen's Christmas Message** (BBC One, Fri)	6.35m
23	**BBC News** (BBC One, Sat)	6.32m
24	**Emmerdale** (ITV, Tue)	6.22m
25	**Emmerdale** (ITV, Mon)	6.15m
26	**Emmerdale** (ITV, Thu)	6.07m
27	**Brave** (BBC One, Fri)	6.05m
28	**Shaun the Sheep: Farmer's Llamas** (BBC One, Sat)	6.04m
29	**Emmerdale** (ITV, Wed)	6.03m
30	**Still Open All Hours** (BBC One, Sat)	5.87m
31	**Countryfile** (BBC One, Sun)	5.76m
32	**Dickensian** (BBC One, Sat)	5.75m
33	**BBC News** (BBC One, Sun)	5.61m
34	**BBC News** (BBC One, Sun)	5.54m
35	**Peter Kay: 20 Years of Funny** (BBC One, Sun)	5.54m
36	**Six O'Clock News** (BBC One, Mon)	5.52m
37	**Six O'Clock News** (BBC One, Wed)	5.47m
38	**BBC News** (BBC One, Fri)	5.46m
39	**Still Open All Hours** (BBC One, Sun)	5.44m
40	**Dickensian** (BBC One, Sun)	5.39m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of transmission. However, the figures do not include online catch-up services (*eg* iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

Mrs Brown's Boys was once again the most-watched BBC show on Christmas Day, but fell from 9.69m in 2014 to 9.49m in 2015.

Strictly Come Dancing's Christmas Special dropped from 8.98m in 2014 to 8.54m in 2015.

EastEnders fell from its Christmas 2014 figure of 8.60m to 7.67m in 2015.

Coronation Street dropped from 7.77m at Christmas 2014 to 6.99m in 2015.

PUBLIC IMAGE

Celebrations for the *Doctor Who* cast!

DOCTOR WHO: 2015 RATINGS CHECKLIST

Episode	Transmitted	BBC One rating (chart)	Share	BBC Two signed rpt	BBC Three rpt	Omnibus rpt	Live+7'*
The Magician's Apprentice	19 Sep 2015, 19:40	**6.54m** (13th)	26.3%	**0.13m** (24 Sep)	**0.09m** (25 Sep)	**0.80m** (27 Sep)	7.41m
The Witch's Familiar	26 Sep 2015, 19:45	**5.71m** (24th)	22.9%	**0.21m** (1 Oct)	**0.14m** (2 Oct)	**0.80m** (27 Sep)	6.58m
Under the Lake	3 Oct 2015, 20:25	**5.63m** (22nd)	22.0%	**0.27m** (8 Oct)	**0.16m** (9 Oct)	**N/A**	6.51m
Before the Flood	10 Oct 2015, 20:25	**6.05m** (21st)	26.7%	**0.14m** (15 Oct)	**N/A**	**N/A**	6.77m
The Girl Who Died	17 Oct 2015, 20:20	**6.56m** (16th)	28.1%	**0.25m** (22 Oct)	**N/A**	**N/A**	7.19m
The Woman Who Lived	24 Oct 2015, 20:20	**6.11m** (25th)	24.4%	**0.15m** (29 Oct)	**N/A**	**N/A**	6.73m
The Zygon Invasion	31 Oct 2015, 20:15	**5.75m** (24th)	24.3%	**0.18m** (5 Nov)	**N/A**	**N/A**	6.49m
The Zygon Inversion	7 Nov 2015, 20:00	**6.03m** (24th)	25.1%	**0.11m** (12 Nov)	**N/A**	**N/A**	6.48m
Sleep No More	14 Nov 2015, 20:15	**5.61m** (26th)	22.6%	**0.14m** (19 Nov)	**N/A**	**N/A**	6.09m
Face the Raven	21 Nov 2015, 20:10	**6.05m** (30th)	23.9%	**0.15m** (26 Nov)	**N/A**	**N/A**	6.55m
Heaven Sent	28 Nov 2015, 20:05	**6.19m** (27th)	24.9%	**0.16m** (3 Dec)	**N/A**	**N/A**	6.91m
Hell Bent	5 Dec 2015, 20:00	**6.17m** (29th)	24.4%	**0.12m** (10 Dec)	**N/A**	**N/A**	TBA
The Husbands of River Song	25 Dec 2015, 17:15	**7.69m** (7th)	33.9%	**N/A**	**0.28m** (26 Dec)	**N/A**	TBA

Figures compiled by BARB, except for the 'Live+7' ratings*, which are BBC estimates of the total number of people who watched each episode within seven days of the initial transmission, regardless of whether they were watching live, a recording, a repeat (on any channel), or via iPlayer.

> **'*The Husbands of River Song* has achieved the third highest rating of Peter Capaldi's tenure to date.'**

◄ *EastEnders* and *Coronation Street* fell to their lowest-ever Christmas Day figures. With *Emmerdale* achieving just 5.27 million (albeit with some slightly higher numbers earlier in the week), this meant that *The Husbands of River Song* becomes one of a very small number of *Doctor Who* episodes to beat every edition of the week's soap operas. (For the stat-lovers among you – which is anyone reading this, I'd assume! – the full list of episodes to have achieved this feat since the show's comeback in 2005 is comprised of only *The Stolen Earth*, *Journey's End*, *The Next Doctor*, *The Waters of Mars*, *The End of Time* Part One, *The End of Time* Part Two, *The Day of the Doctor*, *The Time of the Doctor*, *Deep Breath* and *The Husbands of River Song*.)

In the context of the current era, *Husbands* becomes the third highest rating of Peter Capaldi's tenure to date, behind just *Deep Breath* and *Last Christmas*, which hopefully bodes well for the future after some lower ratings earlier in the year. For all the bellyaching about *Doctor Who*'s drop in audience numbers (something which this column has been a part of, to be fair), any programme which comes in at Number 7 on the weekly chart can't be said to be doing too badly. In fact, it's rather impressive. After 11 consecutive Christmas Days which have seen the Doctor as a vital part of the BBC's festive schedule (every single one of which has been inside the Top 10 shows of the week), this surely justifies his inclusion for many more years to come. After all, Christmas without the Doctor doesn't bear thinking about...

2015 and all that...

With another year at an end, *Public Image* presents its annual Top 40 of the year's most successful TV programmes based on their average audience figures (see chart above). With all the usual caveats about this not being a precise science, it's still a reasonably decent way to measure which shows averaged strong audiences across a series of at least three episodes.

2015'S TOP RATED TELEVISION SERIES

Ranked by average audience per episode

	Position (last)	TV Series (Channel)	Average	Highest rating (Date)	Lowest rating (Date)
▲	**1** (4)	**The Great British Bake Off** (BBC One)	**12.31m**	15.05m (7 Oct)	11.09m (23 Sep)
▲	**2** (3)	**Strictly Come Dancing** (BBC One)	**10.52m**	12.47m (19 Dec)	8.48m (4 Oct)
	3 (2)	**Call the Midwife** (BBC One)	**10.23m**	10.73m (15 Feb)	9.30m (25 Dec)
▲	**4** (6)	**Downton Abbey** (ITV)	**9.67m**	10.49m (25 Dec)	9.03m (4 Oct)
▲	**5** (7)	**Britain's Got Talent** (ITV)	**9.51m**	12.40m (31 May)	7.30m (26 May)
	6 (5)	**I'm a Celebrity… Get Me Out of Here!** (ITV)	**9.31m**	10.94m (15 Nov)	7.46m (9 Dec)
▲	**7** (9)	**Death in Paradise** (BBC One)	**8.60m**	9.10m (19 Feb)	8.30m (26 Feb)
	8 (–)	**Broadchurch** (ITV)	**8.59m**	10.40m (5 Jan)	7.57m (2 Feb)
▲	**9** (11)	**The Voice UK** (BBC One)	**8.48m**	10.10m (14 Feb)	6.82m (21 Mar)
▲	**10** (14)	**Silent Witness** (BBC One)	**8.29m**	8.59m (6 Jan)	7.83m (27 Jan)
	11 (–)	**Doctor Foster** (BBC One)	**8.19m**	10.09m (8 Oct)	7.52m (16 Sep)
	12 (–)	**The Great Comic Relief Bake Off** (BBC One)	**8.07m**	8.39m (18 Feb)	7.75m (11 Feb)
	13 (–)	**And Then There Were None** (BBC One)	**7.98m**	8.61m (26 Dec)	7.66m (28 Dec)
	14 (10)	**Coronation Street** (ITV)	**7.79m**	9.59m (15 Jan)	6.11m (20 Feb)
	15 (8)	**The X Factor** (ITV)	**7.78m**	8.97m (29 Aug)	6.76m (12 Dec)
	16 (–)	**Poldark** (BBC One)	**7.60m**	8.75m (8 Mar)	6.84m (19 Apr)
	17 (–)	**Last Tango in Halifax** (BBC One)	**7.42m**	7.90m (1 Feb)	7.02m (4 Jan)
	18 (13)	**The Apprentice** (BBC One)	**7.18m**	7.93m (14 Oct)	6.52m (20 Dec)
	19 (–)	**Doc Martin** (ITV)	**7.09m**	7.42m (28 Sep)	6.62m (14 Sep)
	20 (19)	**EastEnders** (BBC One)	**7.06m**	11.57m (19 Feb)	5.16m (4 Aug)
	21 (–)	**Black Work** (ITV)	**7.04m**	7.48m (21 Jun)	6.78m (28 Jun)
	22 (–)	**Still Open All Hours** (BBC One)	**6.89m**	8.39m (25 Jan)	5.44m (28 Dec)
▲	**23** (29)	**Inspector George Gently** (BBC One)	**6.65m**	6.91m (29 Apr)	6.27m (20 May)
	24 (–)	**The Casual Vacancy** (BBC One)	**6.62m**	8.26m (15 Feb)	5.67m (1 Mar)
	25 (21)	**Ant & Dec's Saturday Night Takeaway** (ITV)	**6.58m**	7.30m (21 Feb)	5.64m (4 Apr)
	26 (–)	**The Syndicate** (BBC One)	**6.46m**	6.65m (7 Jul)	6.31m (16 Jun)
	27 (28)	**Emmerdale** (ITV)	**6.30m**	7.39m (9 Feb)	4.81m (3 Jul)
	28 (25)	**Top Gear** (BBC Two)	**6.29m**	6.92m (28 Jun)	5.84m (8 Mar)
▲	**29** (40)	**New Tricks** (BBC One)	**6.28m**	6.97m (11 Aug)	5.66m (7 Oct)
	30 (16)	**Doctor Who** (BBC One)	**6.16m**	7.69m (25 Dec)	5.61m (14 Nov)
▲	**31** (36)	**Countryfile** (BBC One)	**6.16m**	7.84m (22 Nov)	2.65m (7 Jun)
	32 (–)	**Safe House** (ITV)	**6.15m**	6.91m (20 Apr)	5.66m (4 May)
	33 (–)	**Peter Kay's Car Share** (BBC One)	**5.86m**	6.85m (29 Apr)	4.56m (30 Apr)
	34 (–)	**Ordinary Lies** (BBC One)	**5.82m**	6.40m (24 Mar)	5.60m (7 Apr)
	35 (–)	**Home Fires** (ITV)	**5.79m**	6.16m (3 May)	5.61m (17 May)
	36 (24)	**Vera** (ITV)	**5.76m**	6.05m (26 Apr)	5.59m (19 Apr)
	37 (–)	**Foyle's War** (ITV)	**5.66m**	6.09m (4 Jan)	5.24m (18 Jan)
	38 (–)	**Dickensian** (BBC One)	**5.65m**	6.52m (27 Dec)	4.93m (28 Dec)
	39 (33)	**Benidorm** (ITV)	**5.59m**	6.61m (2 Jan)	4.94m (6 Feb)
	40 (–)	**Partners in Crime** (BBC One)	**5.54m**	7.95m (26 Jul)	4.05m (30 Aug)

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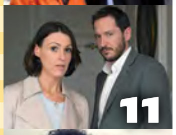

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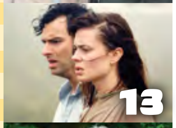

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Figures: BARB. Programmes are ranked by average viewing audiences in 2015, excluding repeats, but including HD simulcasts, where applicable. In order to calculate an average, at least three editions of any given programme must have been broadcast in 2015. For this reason, one-off programmes (such as *The Eurovision Song Contest* and *Children in Need*), and sporting events are excluded.
▲ symbol indicates a rise in the programme's average audience figure from 2014 (see chart published in **DWM** 483).

As such, there's no place in this chart for the likes of *Mrs Brown's Boys* (which aired two Specials averaging 9.5 million), *Luther* (which also aired just two episodes, averaging 6.6 million), *Comic Relief* (which had a rating of 8.5 million for its main show), or the Rugby World Cup (which averaged 8.8 million for the highest-rated match between England and Wales).

The TV hit of the year was unquestionably *The Great British Bake Off*, which averaged an astonishing 12.3 million viewers across its ten-part run, climaxing with a jaw-dropping 15.05 million for the final edition.

With no *Sherlock* episodes aired in 2015 (although the New Year's Day 2016 Special *The Abominable Bride* pulled in a highly impressive 11.64 million viewers), BBC One's *Call the Midwife* takes over as the year's top drama, with honourable mentions for *Downton Abbey*, *Death in Paradise*, *Broadchurch*, *Silent Witness* and *Doctor Foster*. *Doctor Who*, meanwhile, takes a bit of a tumble down the list to land at a still-creditable 30th position, rubbing shoulders with plenty of other very successful shows, which can't really be seen as too disappointing in the grand scheme of things. **DWM**

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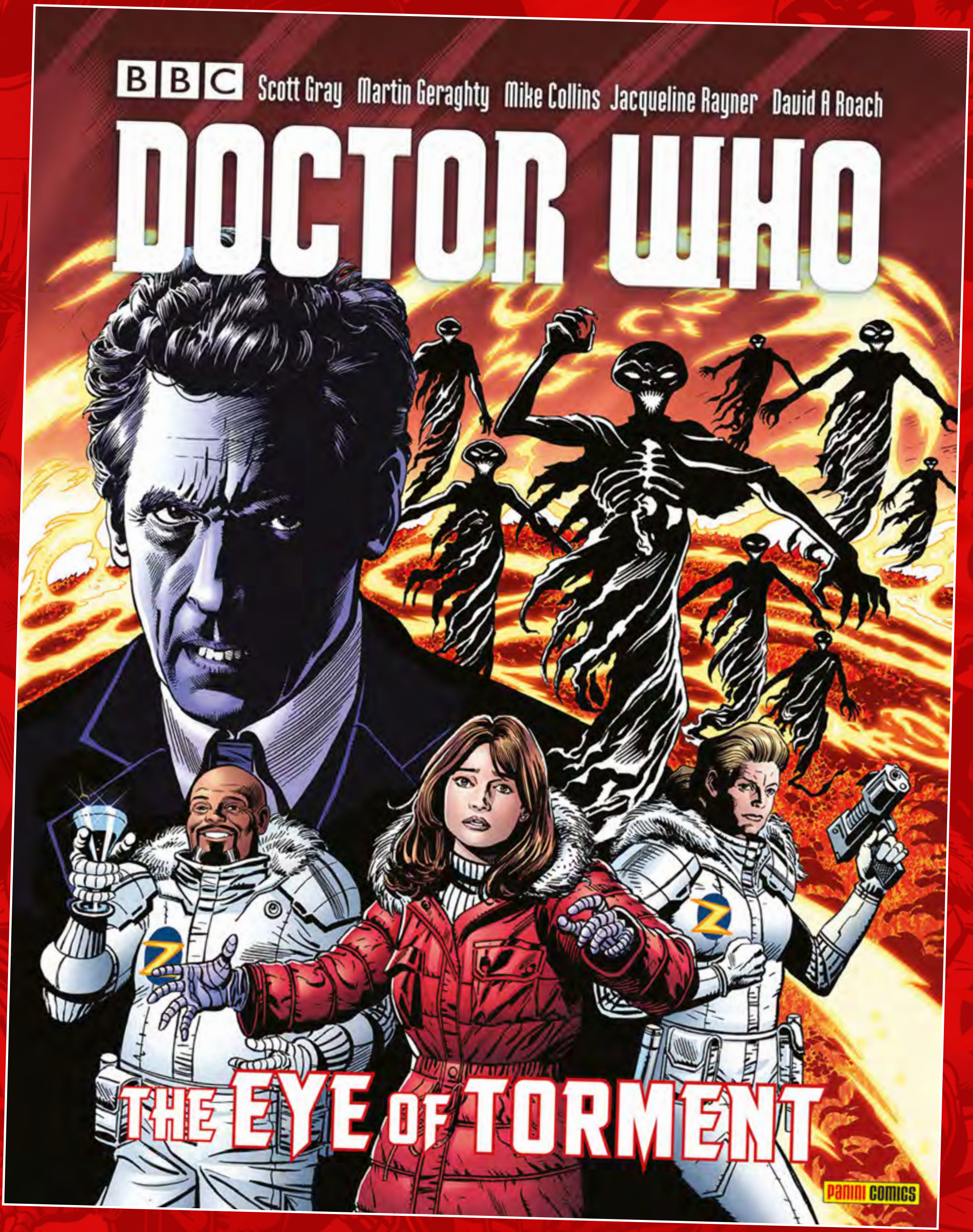
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Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

Although it aired a good few weeks ago, it's time to take a look back at the 2015 Christmas Special, *The Husbands of River Song*...

STAR LETTER

The Doctor and River Song. The perfect pair?

Happily ever after...

PETER WILCOCK EMAIL

It was a delight to have Alex Kingston return in *The Husbands of River Song*, and to see how well she worked with Peter Capaldi's Doctor. This pairing is just as exciting as David Tennant and Catherine Tate – so I hope the suggestion that this 'final' night together on Darillium actually lasts 24 years means they have plenty of time to dance around the universe and have more adventures together. That last heart-warming shot of them together brought the brilliant story of River Song perfectly full circle. I hope the BBC makes sure that the end is only the beginning for Capaldi and Kingston. Please, Steven Moffat, sweetie!

Peter's letter wins him a copy of *Infernal Devices*, the new full-cast audio drama box set starring John Hurt as the War Doctor. It's out this month from *www.bigfinish.com* on CD or to download, priced £20.

DOCTOR WHO
THE WAR DOCTOR
INFERNAL DEVICES

A River of Tears

PAUL REYNARD MANCHESTER

Christmas is a time of joy, merriment and frivolity. It can also be a time of pain, loss and regret. The recent *Doctor Who* Christmas Special embraced all of these elements: the Doctor's grandiose faux amazement at the TARDIS' interior, River's bittersweet thoughts on her diary, the belligerent bellowing of King Hydroflax, and the Time Lord's exasperated revealing of his true persona. A real Christmas treat. Thank you to all involved!

KEVIN McDOUGALL EMAIL

The Husbands of River Song was, hands down, not only the best Christmas Special the show has had in several years, but one of the very best River Song stories too. River's acceptance that her love for the Doctor is unrequited was heartbreaking.

RICHARD ORR MERSEYSIDE

If that was really the last time we'll see River Song, then what a goodbye! Full of humour, adventure and love, *The Husbands of River Song* broke my heart, and left me sobbing into my Christmas pudding.

SEAN HOPKINSON-DUNDERSALE EMAIL

What a brilliant Christmas Day episode *The Husbands of River Song* turned out to be. A jolly jaunt with a poignant ending and a fitting finale (potentially, timey-wimey permitting) for River. Blimey, we even saw the Twelfth Doctor laughing and smiling!

ANDREW ROE EMAIL

Not only was *The Husbands of River Song* the first episode of *Doctor Who* I have really enjoyed since *The Day of the Doctor*, but it was also the first episode since then that actually made me laugh. After two below-par seasons, it was nice to have the programme back on form.

Alex Kingston was as wonderful as ever as River Song, and Philip Rhys was nice eye candy. Let's hope the upcoming season is just as good as this episode.

ELEANOR CLARK (12) EMAIL

I would like to take this opportunity to thank Jenna Coleman, Peter Capaldi and the whole of this year's *Doctor Who* team for making the 2015 run one of *the* best of all time.

That said, I was extremely disappointed with the Christmas Special. I think it lacked conviction in the plot itself and, what little real danger that was faced was undermined and the point was missed entirely. I think that River Song has had her day, and quite frankly I was bored at the time, let alone now. I really thought we'd finally got away from all that. I would like to ask that we no longer have Christmas Specials as insignificant bridges between stories, and that we bring the same quality the series has to the festive season.

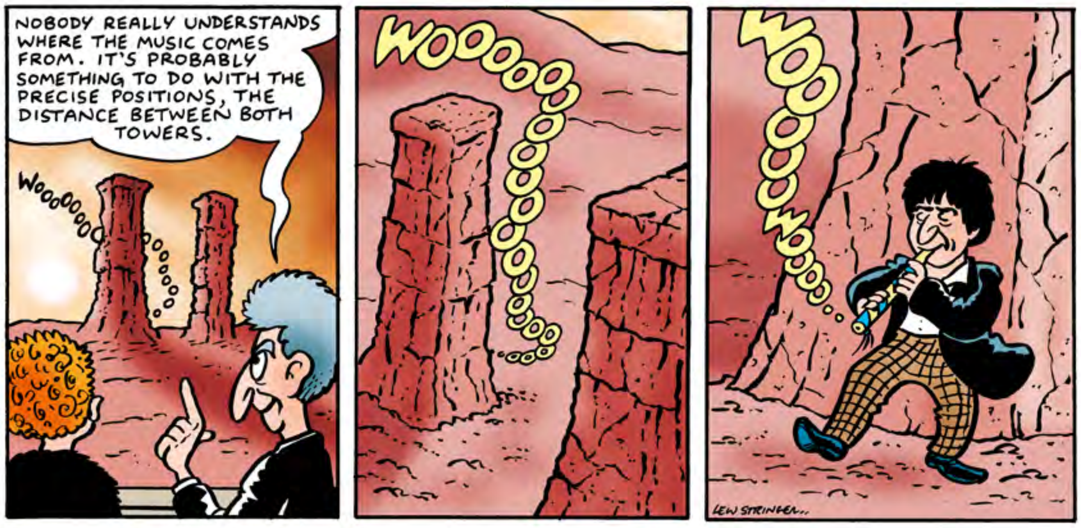
PAUL THE BOWLER EMAIL

Steven Moffat crafted a glittering seasonal box of delights with his latest *Doctor Who* Christmas Special. *The Husbands of River Song* was bursting with festive fun and jokes, the sets and effects looked stunning, and even the title sequence got a dusting of snow especially for the holiday season. Director Douglas Mackinnon ensured that the pace of this exciting rollercoaster ride never let up for a moment. Matt Lucas was fun as River's little helper Nardole, and Greg Davies was good as the blustering infinite King Hydroflax. But it's the chemistry between Peter Capaldi and Alex Kingston and lighter tone of this Christmas episode that made it feel extra special. It all added up to a fantastically uplifting Christmas treat!

CHARLOTTE MANN EMAIL

The Husbands of River Song was a beautiful tribute to the intricacies of the Doctor and River Song's relationship. I was initially ecstatic when I found out River was coming back, but with new information about River's other 'husbands' I began to get very worried that it would only

The Daft Dimension by Lew Stringer


NOBODY REALLY UNDERSTANDS WHERE THE MUSIC COMES FROM. IT'S PROBABLY SOMETHING TO DO WITH THE PRECISE POSITIONS, THE DISTANCE BETWEEN BOTH TOWERS.
Woooooooooo
WOOOOOOOOOOOOOOO
WOOOOOOOOOOOOO
LEW STRINGER

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Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

disappoint and tarnish the image of my favourite TV couple of all time. Did it? No! Bravo, Steven Moffat! Thank you for doing justice to these wonderful characters. I only hope that those 24 years leave some wiggle room because it would be a travesty not to see River and the Twelfth Doctor together again. What a beautiful, magnificent episode.

■ **CHRIS FORD** EMAIL
The music from *Silence in the Library* gave me the feels when it was reused in *The Husbands of River Song*, and we saw that sonic screwdriver. And tears. Everybody knows that everybody dies. But not every day.

■ **ELIZABETH NGUYEN** GEORGIA
I absolutely loved *The Husbands of River Song*! It was so good to see the Doctor smile and laugh again. I've rewatched my favourite scenes so many times: Peter Capaldi's hilarious assessment of King Hydroflax ("I don't like him"), his bigger-on-the-inside reaction to the TARDIS ("Oh my... GOD!"), and his unforgettable line to River – "Hello sweetie". Mr Capaldi is simply mesmerising to watch. Now if only I can skip the waiting like he did and fly the TARDIS to the start of the next series!

■ **ALYS HAYES** EMAIL
The Husbands of River Song – a fun, witty and warm piece of Christmas cheer – but with a bittersweet ending with the Doctor and River's last night together, even if that night is 24 years long. I melted when she finally realised who he was – "Hello Sweetie" indeed. But still no word from the BBC on when the next series is due! Do we have to wait a Darillium night for the best Doctor (in my opinion) so far this century to reappear?

As you'll have seen in *Gallifrey Guardian*, production on Peter Capaldi's third series as the Doctor will get underway shortly, with transmission planned for spring 2017 – although there will be a Christmas Special to enjoy first! Meanwhile, BBC Three's new *Doctor Who* spin-off series *Class* has already been confirmed to go into production this spring, to be broadcast this coming autumn. **DWM** will bring you official updates on all the activity at BBC Wales as soon as we can.

Battle of the Ratings

■ **CHRIS WARDLE** EMAIL
Here are my five thoughts on how *Doctor Who* can win back its place at the top of TV drama ratings charts.
1) Put it on at 7pm and keep it in the same timeslot every week.
2) Some male eye candy.
3) Lose the continuity. Yes, we fans love it, but *everyone* loves a good story, whether it's riddled with continuity or not.
4) Keep this more accessible, friendlier Twelfth Doctor.

River in the Library.

5) Keep people dead. If everyone comes back alive next week, where is the drama, tension or the peril?

■ **PEER VAN DEN HEUVEL** EINDHOVEN
It's been another great season for our favourite hero, maybe even the best one yet. Nevertheless we are concerned that the viewing figures are falling. Why doesn't the rest of Britain understand that they are missing out on the best TV show ever?

The timeslot, on-demand viewing, *Strictly Come Dancing*, *The X Factor*, rugby, too little publicity... a lot of reasons might contribute to the drop, but nobody dares to blame the show itself. In the last five years Steven Moffat has changed the show from Russell's 'soap opera' to more of a hardcore sci-fi fantasy show. Don't get me wrong; I love it, but at the same time I think it's far less mainstream than in the Russell T Davies era.

EastEnders and *Coronation Street* viewers could relate to the relationship problems of Rose and Mickey, the mother daughter struggle between Donna and Sylvia and the doomed love of Martha for the Doctor. But Steven has moved on from that. *Doctor Who* has become a complex and, for many, hard-to-follow show that's more often about ideas and concepts instead of relationships. Those who dare to go and get a cup of coffee or take a pee are lost for the rest of the episode and perhaps even a big part of the season.

Steven challenges the audience and not everybody makes it to the finish line. Steven is brave for making such an intelligent show, and I praise the BBC for putting it on in primetime. In this day and age, not many countries have hardcore sci-fi fantasy shows on their main TV channels in primetime.

So, do not despair if viewing figures might dip in your home country. It was only to be expected for such a challenging show. Overseas the show has a growing fanbase that recognises the immense quality it delivers. Let's hope it will go on forever!

■ **ROBIN CALVERT** LANCASHIRE
One under-looked element to *Strictly Come Dancing*'s ascending ratings is the wealth of sexy young professional dancers, many of whom are male. David Tennant and Matt Smith were young and sexy and that was undoubtedly part of their appeal. With Peter Capaldi, there needs to be a young sexy male companion (as well as a female companion) to contrast, conflict and indeed complement the latest Doctor. After all, William Hartnell had Steven (Peter Purves) and Ben (Michael Craze); Patrick Troughton had Jamie (Frazer Hines), while Jon Pertwee had the chaps from UNIT. We're losing out on a certain type of demographic here, and one I believe ought to be addressed for the next series.

Mmm... sexy!

■ **TONY AMIS** NORFOLK
Please can the BBC find a way for one of its tentpole series to be broadcast as a full series every year? It would be really nice for *Doctor Who* to get a regular slot in the schedule, where people know it will be, at the same time every year. Surely that's far better for BBC Worldwide too, from a sales point of view?

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@GWReport That moment you realise the horrifying sound your car is making is actually just the *@bigfinish* story you're listening to.
@TomintheTARDIX It's been a long journey but at long last the Time Team have reached the best era of the show.
@bomaya Can't believe you only devoted four pages to the Weetabix cards. They are my favourite merchandise ever!
@Mike_J_Lord Am I the only fan who finds *The Feast of Steven* genuinely funny? Especially man in mackintosh. An annual audio treat for me.
@BlaineCoughlan I'd really love to see a run where the outgoing and incoming companions overlap for about four or five episodes.

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

■ **ANDREW KEY** EMAIL
I was interested to read Peter Capaldi's remarks in **DWM** 494 that *Doctor Who* has been used as "a pawn in a Saturday night warfare." In the same article Steven Moffat comments that "*Doctor Who* is not designed and built to go out at 8:25pm." I was put in mind of a throwaway line in the Bethany Black interview in **DWM** 493 – "they've been allowed to use blood... it's because it's on after eight o'clock at night." This suggests that during the production of this series they knew exactly when it would be shown and they made creative decisions tailored to that timeslot.

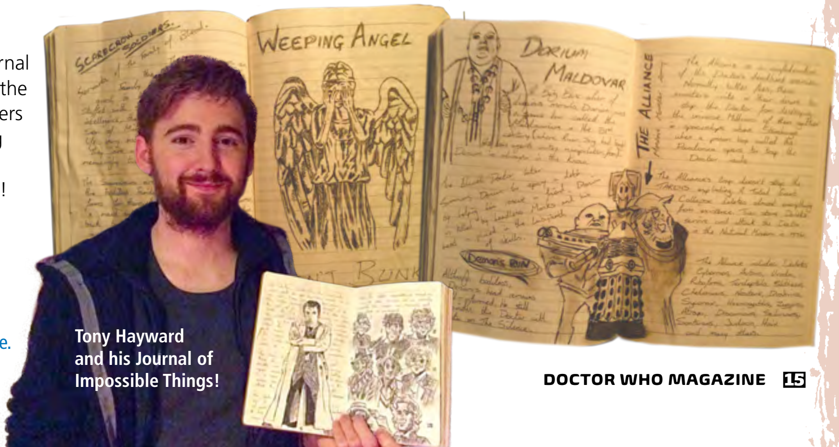
From the Doctor apparently threatening to shoot a small boy (*The Magician's Apprentice*) to actually shooting a man (*Hell Bent*), via the ►

Most Dedicated DOCTOR WHO Fan Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

■ **TONY HAYWARD** EMAIL
I have recently created my own 'Journal of Impossible Things' chronicling all the Doctor's adventures and the characters he meets along the way. I'll be using it to follow the Doctor's travels, the next time I rewatch the whole series!

■ Nice drawings, Tony. What about the rest of you? Have you done something interesting to show your love for *Doctor Who*? If so, then send your story and/or pics to the address at the top of the page.



Tony Hayward and his Journal of Impossible Things!

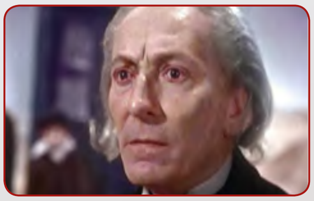
WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

■ Watch River Song sacrificing herself in *Forest of the Dead*, skillfully intercut with scenes from her earlier adventures with the Eleventh and Twelfth Doctors. Go to: **tinyurl.com/RSremembers**

■ Find yourself in need of a new sonic device? Why not try sonic specs, as demonstrated by comedy group Five Who Fans in this 80s-style infomercial! Go to: **tinyurl.com/SonicSpecs**

■ Peter Capaldi recalls watching the First Doctor, William Hartnell, and reveals what he loved about this "fantastical, fairy tale-like show" as a young viewer. Go to: **tinyurl.com/CapaldiHartnell**



■ Babelcolour – *aka* Stuart Humphryes – presents his final YouTube offering: an updated version of one his earliest videos, featuring stunning colourisation. Go to: **tinyurl.com/BabelTrue**

■ On 28 December 1972, two days before *The Three Doctors* Episode One, Jon Pertwee was seen speedily collapsing a caravan at a camping exhibition! Go to: **tinyurl.com/PertweeCaravan**

◄ body horror of *The Zygon Inversion*, and the slow-motion agony of Clara's 'death' in *Face the Raven* – there are countless examples that this latest series was *never* intended to go out at Saturday teatime.

I think the answer is simple – start the next run with the Christmas Special and then have the series run immediately afterwards from January 2017. All of the talent shows will have burnt themselves out by Christmas and – *Sherlock* aside – those first few months of the year are normally fairly empty. It will still be dark early and cold outside; the Doctor's traditional stomping ground.

Festive Face

■ **CHRIS WINWOOD** EMAIL

Congratulations to BBC Four for such a timely repeat of *The Face of Evil*. I never realised it was so Christmassy! Not only is there bunting round the walls of the Tesh control room, but their hats have clearly come out of Christmas crackers. Jabel has added extra sequins to his, cos he is the boss. Let's have more of this sort of thing!

Comic Catch Up

■ **DYLAN FEENEY-BROWN** DUNDEE

I'm a fool! For years I've skipped past the pages of your brilliant magazine containing the comic strip. This has now changed thanks to delivery of *The Cruel Sea – Collected Ninth Doctor Comic Strips* delivered as part of my *Doctor Who: The Complete History* subscription. The completist in me made be buy it and the wonderful smell of the printed pages made me read it (I'm weird like that). It has taken decades, but I now realise that the comic strip is as wonderful and rich a medium for *Doctor Who* as the TV episodes, books and audios. Now, if you'll excuse me, I have a lot of catching up to do with my back issues of **DWM**.

Festival Highlights

■ **NICK MELLISH** WEST SUSSEX

I was fortunate enough to go to the *Doctor Who* Festival in London last November. The highlight for me was getting to speak to those behind the scenes at Big Finish and **DWM**. To get to say a personal thank you for the brilliant audio drama Big Finish has given us over the years was worth the trip alone, and the same goes for all of you behind this magazine. *Doctor Who* would be a far worse place without Big Finish and **DWM**. Heck, my life would be far less colourful, too! Here's to many more years to come.

Wheel-y Good

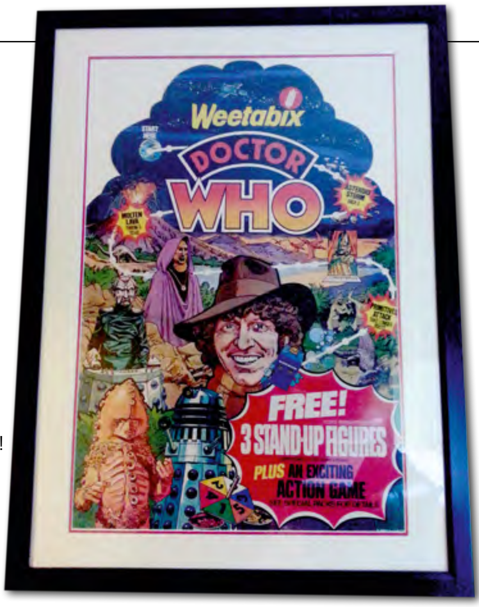
■ **MARK HOLDING** EMAIL

I'd just like to thank Jonathan Morris for his *Missing in Action* review of *The Wheel in Space* [**DWM** 495]. I've never heard anyone speak up for *Wheel* before and so I've denied myself any experience of it other than the Target novel some decades ago. It's fascinating to see how the style of recent episodes can be seen in the story and is a lesson learned about how important it is to form your own opinions rather than be solely influenced by others. And thanks **DWM** for your continuing ability to find fresh viewpoints on old *Who* and challenge the accepted norm.

Bix and Pieces

■ **TREVOR LAMBERT** EMAIL

Your article in **DWM** 495 on Weetabix's promotional stand-up figures brought back many happy memories for me. As a child I munched my way through many bowls of the cardboard-flavoured breakfast in order to secure a full set of characters. I had most of the *Robin Hood* figures but when the *Doctor Who* promotion started, I became obsessive and eventually managed to complete both sets.



Sadly, I have lost all the cards since then. I seem to remember using them to create some kind of collage for school. I did, however, manage to keep hold of a very large piece of point-of-sale promotional material from the second series of cards. The very kind manager of our local independent supermarket let me take it once the promotion had finished, and I stored it away until last year when my wife had it framed for me. It now takes pride of place in my office and is quite a conversation starter.

■ **NICK SAVAGE** (17) RUGBY

Having just read the article about Gordon Archer's Weetabix art in **DWM** 495, congratulations are in order. It's great to see that every month, **DWM** finds a unique and sometimes unusual aspect to the show's history, but manages to write an enthralling article no matter what the subject matter. **DWM** is not just a joy, it's an education too! Here's to another year of fantastic magazines.

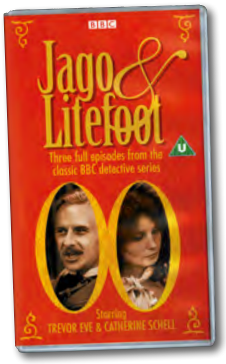
Thanks Nick! Till next month... **DWM**

◄◄ On This Month...
15 YEARS AGO

It's February 2001, and **DWM** 301 imagines what could have been...

The Spin-Offs That Never Were?

■ In a feature called *Series and Cereals*, Mark Wright imagined some of the *Doctor Who* spin-offs that never happened. The series that never were included such unlikely contenders as *Jago & Litefoot*, starring Christopher Benjamin and Trevor Baxter as the Victorian investigators; *The Men From UNIT* starring Simon Williams; and *K9's Kennel Club*, a kids' show hosted by the Doctor's robot chum. Few could have guessed that years later, *Jago & Litefoot* really would become a successful audio series, Simon Williams would return as Captain Gilmore in the audio series *Counter-Measures* and K9 would appear in two TV spin-offs, *The Sarah Jane Adventures* and *K9*. You couldn't make it up.


BBC
Jago & Litefoot
U
Three full episodes from the classic BBC detective series
Starring
TREVOR EVE & CATHERINE SCHELL

Pushed to the limits

■ Meanwhile, in *Coming Up*, David Darlington spoke to author Mick Lewis about his forthcoming BBC *Doctor Who* book, *Rags*. In comparison to his first novel, Mick said it would offer "more feeling to it, with regard to love, hate, isolation, failure, redemption, alcohol, drugs." Oh, and it would have "various obscenities peppered in for added flavour." Crikey. Don't hold your breath waiting for a reprint.

Cyber Briggs!

■ **DWM**'s Mark Wyman previewed the Big Finish Eighth Doctor audio drama *Sword of Orion*, speaking to writer and director Nick Briggs. This release also saw Nick, for the first time, providing the voice of the Cybermen on an official release. "I started with the *Earthshock* voice, recording in the studio with that same pitch-bend effect... then in post production, I made it sound more 'squelchy', while adding extra electronic layers." Five years later, Nick would go on to voice the Cybermen in the TV series itself. Excellent!

DALEKS! Pertwee fights the future in the Archive
DOCTOR WHO
Carry on camping!
Why Ken Dodd was tickled pink to star in Delta and the Bannermen ...

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Why Did the Doctor Cross the Road?
After just a few days it was one of the most talked about posts on social media for the entire year
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"I love Peter Capaldi. You truly believe that he's an alien who's lived for over 2000 years. I'm fascinated by his mannerisms..."
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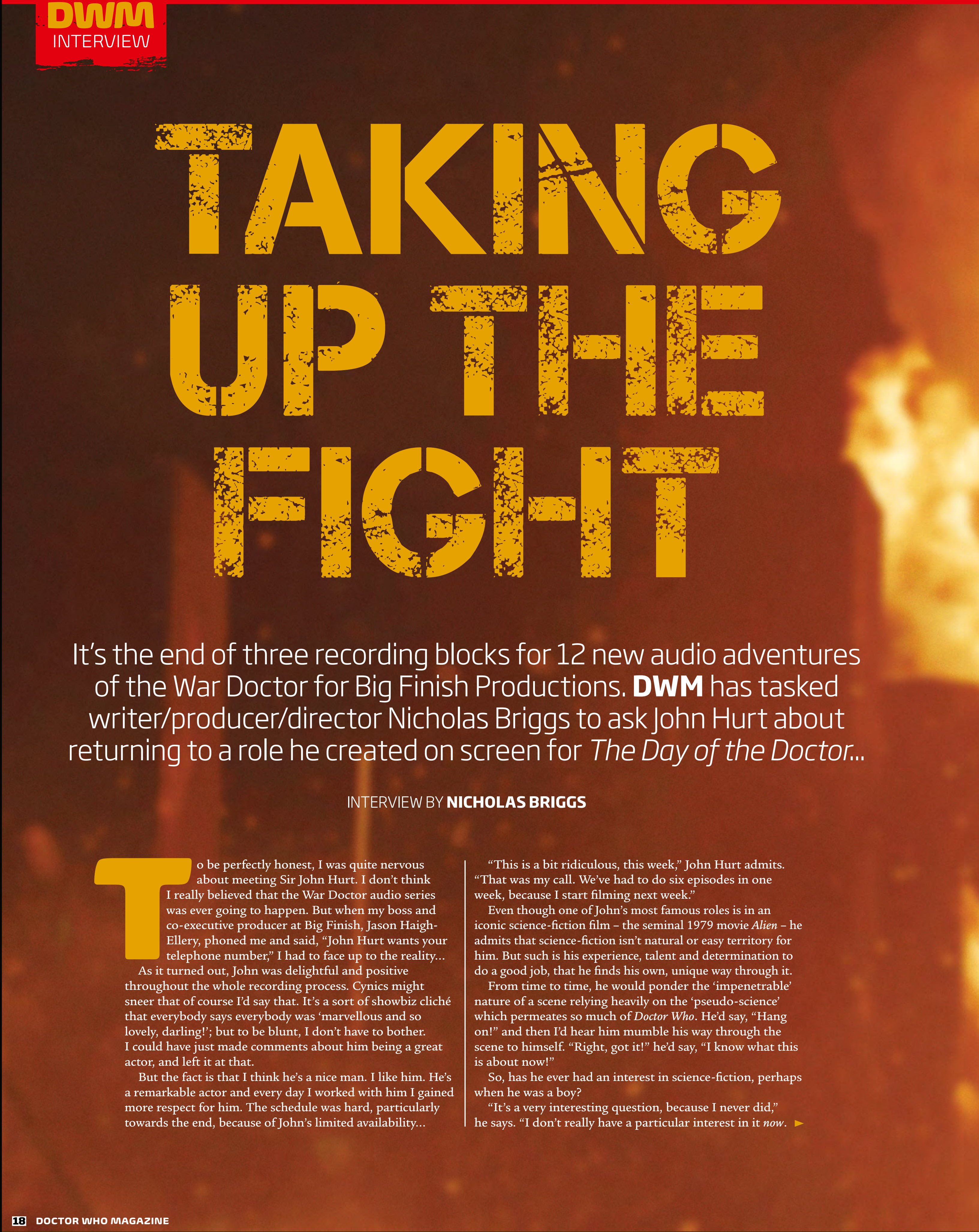

TAKING UP THE FIGHT

It's the end of three recording blocks for 12 new audio adventures of the War Doctor for Big Finish Productions. **DWM** has tasked writer/producer/director Nicholas Briggs to ask John Hurt about returning to a role he created on screen for *The Day of the Doctor*...

INTERVIEW BY **NICHOLAS BRIGGS**

To be perfectly honest, I was quite nervous about meeting Sir John Hurt. I don't think I really believed that the War Doctor audio series was ever going to happen. But when my boss and co-executive producer at Big Finish, Jason Haigh-Ellery, phoned me and said, "John Hurt wants your telephone number," I had to face up to the reality...

As it turned out, John was delightful and positive throughout the whole recording process. Cynics might sneer that of course I'd say that. It's a sort of showbiz cliché that everybody says everybody was 'marvellous and so lovely, darling!'; but to be blunt, I don't have to bother. I could have just made comments about him being a great actor, and left it at that.

But the fact is that I think he's a nice man. I like him. He's a remarkable actor and every day I worked with him I gained more respect for him. The schedule was hard, particularly towards the end, because of John's limited availability...

"This is a bit ridiculous, this week," John Hurt admits. "That was my call. We've had to do six episodes in one week, because I start filming next week."

Even though one of John's most famous roles is in an iconic science-fiction film – the seminal 1979 movie *Alien* – he admits that science-fiction isn't natural or easy territory for him. But such is his experience, talent and determination to do a good job, that he finds his own, unique way through it.

From time to time, he would ponder the 'impenetrable' nature of a scene relying heavily on the 'pseudo-science' which permeates so much of *Doctor Who*. He'd say, "Hang on!" and then I'd hear him mumble his way through the scene to himself. "Right, got it!" he'd say, "I know what this is about now!"

So, has he ever had an interest in science-fiction, perhaps when he was a boy?

"It's a very interesting question, because I never did," he says. "I don't really have a particular interest in it *now*. ►

> “This Doctor fulfils the role that the other Doctors are not prepared to face. He comes out of the imagination and arrives rather like Peter O’Toole in *Lawrence of Arabia*.”

The Three Doctors: John joins David Tennant and Matt Smith for *Doctor Who*'s 50th anniversary celebrations.

"Those boys were great to work with. So good and full of energy! They were great company too."

◄ But then I've never been the sort of actor who's had ambitions. So, things come out of the blue. I call myself now the victim of other people's imagination," he chuckles. "Because I think actors are pretty bad at choosing their own parts anyway. They tend to choose things which portray them in a light that they see themselves in, but actually nobody else does. I think that's a very dangerous area to be in. By operating the way that I've operated it's meant I've been able to do all sorts of different things, because people see you differently. And I cease to ask any more, 'Why me?'

"You know, when offered something like Caligula [in the classic 1976 BBC drama *I, Claudius*] you'd think to yourself, 'Why me? What on earth makes me right for *that*?' And science-fiction comes into the same bracket in a sense, because I never saw myself doing science-fiction. But [director] Ridley Scott saw me doing *Alien*. I suppose I was quite fashionable at that time, because I was part of the 'new talent' and those boys were eating up as much as they could of that 'new talent', as it were. It happens in every generation."

Despite his lack of affinity for science-fiction, we got off to a good start in the first recording block, when John was dealing with three scripts written by me, in *Only the Monstrous* – the box set which was released in January.

"It's a terrific story, a terrific adventure," John says. "What I like about it is that it's not afraid to talk about some actually quite big philosophical questions, at the same time not being weighed down in a sort of terrible intellectual pudding. It's an adventure story, and it's a cracking good story at that. But it's also not afraid to talk philosophically. There are some very interesting things in it. Don't you think? You must do. You wrote it!"

Well, yes, *of course* I'm endlessly fascinated by my own work…!

"I'm delighted to hear that. If you're not, nobody else will be," says John, almost rather sternly.

So what about this War Doctor bloke? How does John see the character?

"Well, I originated it on television, of course, and the main note is this is the Doctor who fulfils the role that the other areas of the character are not prepared to face," says John. "I thought it was rather a good premise. He comes out of the imagination and arrives rather like Peter O'Toole in *Lawrence of Arabia*."

Was he prepared for *Doctor Who* fans' reactions?

"I was *surprised* at *Doctor Who* fans' reaction to the War Doctor!" he admits. "I had no idea that it would have the effect that it had. I have to say that I didn't realise how big *Doctor Who* is, worldwide. 96 countries it was shown in, simultaneously, apparently. I'm blown over by it. It makes me feel rather thrilled. I don't know whether that's right or wrong."

So what was his first reaction when he was offered the part in the first place?

"Well, I said, '*Doctor Who*? I don't think that's really my sort of stuff.' But my wife was listening, and when she heard that it was the 50th anniversary, she said, 'You've got to be f***ing joking! You're doing it!' So I've really got her to thank. I'm really pleased I did it, because it opened up a whole new area for me. A *whole* new area."

Does this mean his wife is a *Doctor Who* fan?

"She's a very clever girl. She really is far too clever to be 'un-famous', if you see what I mean. Whether she's a *Doctor Who* fan or not didn't make any difference. The fact is that she *knew* what it meant. And I didn't. It had passed me by, in a sense. I just still thought of it as a kids' programme really. But on the other hand, I did see Tom Baker – because I saw a lot of him in Soho at the time when he was playing the Doctor – I saw a few of his, and I must say I thought it was rather marvellous. I knew Tom pretty well. I can remember knocking around with him and Jeffrey Bernard and people like that in The Coach and Horses. That was our place, with all the *Private Eye* boys. Great times."

Has he worked with any of the Doctors?

"I never worked with Tom. No, that's interesting, I don't think I have ever worked with any of them. Patrick Troughton, I knew, but I never worked with him. I worked with his son, David, of course, many times. Jon Pertwee, I knew quite well, but I never worked with him, although I kept meeting him in different television studios."

But he confirms he hasn't ever worked with any of the others, except, of course, David Tennant and Matt Smith in *The Day of the Doctor*.

"Those boys were great to work with," he says. "So good and full of energy. They were great company too."

So, aside from watching a few Tom Baker episodes, had John no other experience of *Doctor Who* before becoming the War Doctor?

"I'd seen *Doctor Who* with William Hartnell in it. But it was a kiddies' show. And I wasn't into kiddies' shows," he laughs. "I was a very intense actor. I wanted all kinds of realities, but not *Doctor Who*'s, really. That all came later. It came with the freedom of age, actually. That's the glorious thing. So many things are open for you. It's so ridiculous to confine yourself to one idea. But I mean, back in those days, we 'intensely serious film people' who wanted the French New Wave to hit our shores, we, for example, considered Steven Spielberg to be commercial 'craperoono', really. But, of course, I've worked with him since. He's absolutely wonderful to work with. He's terrific, and he's a consummate technician. I always thought he was that, because of the

NAKED SUCCESS

For those unfamiliar with it, *The Naked Civil Servant* was the story of the life and times of the outrageous, flamboyant and gay Quentin Crisp, coming of age and growing old in far more conservative times. This was John's breakthrough role, which really put him on the map in the acting world.

"It was a honeyed period as far as I was concerned. Everything I touched was just working out. It was quite an extraordinary period of quite intense work. I'd just done *Midnight Express* and I'd done *I, Claudius* just before that. And before that, I'd done *The Naked Civil Servant*. That was almost science-fiction!" he laughs.

"That came about simply by mucking about in Gerry's Club in Soho. And the writer, Philip Mackie, happened to be there. And he said, 'I've got a rather marvellous piece if you're interested'. And, of course, everybody was quite tentative because *The Naked Civil Servant*, at that time, was fairly outrageous – you would never think so now. But it was way before the sexual revolution."

As Quentin Crisp in 1975's *The Naked Civil Servant*.

PHOTO © REX

very first film he made, *Duel*. It was just a car driver being relentlessly pursued by a truck… God, it was brilliant. So well made."

Thinking of this film brings up a more general point about storytelling. There's a scene where the car driver finds himself in a rundown gas station in the middle of nowhere. Bizarrely, it has a display of caged snakes, other reptiles and spiders. "Far too many snakes," says John. "Why not use just one? How clever to use one to really give you the same shock. Why think that quantity means everything? He's big quantity merchant. That puts me off in the same way as when school boys got up to tell a story at school, and they say something like, 'And then a boy went into the jungle and he met such-and-such an animal and they walked along together and they met another animal, and they walked along until they met everybody in the whole world and they all walked along!' Even as a boy, I thought, 'Oh, you've just spoilt it completely. You don't know how to tell a story!'" he laughs.

Is there a similar problem, perhaps, with the idea of the Time War, because it's such a vast thing that's meant to go on for eternity?

"Well, quite, yes, yes," says John. "Eternity. Whatever that may be!"

For me, writing these audio stories, the difficulty was finding the 'personal' aspect in the Time War, to make it tangible.

"There are definitely areas in *Doctor Who*, I think, where you can get close to some very interesting stuff," he muses. "Certainly in Matt Smith's era. There are so many things to explore, *scientifically* that could be actually based on a realistic scientific… Or maybe that's not the right thing for *Doctor Who*? I don't know, because, of course, it *is* to do with the imagination."

Doctor Who has been many different things over the years; some writers have favoured a more scientific approach, but as a general rule the show has perhaps tended to be more of a fantasy drama than a sci-fi one.

"Well, it certainly was more fantastical with Matt Smith," smiles John. "Of course it was with David too." At this point, John does a brilliant impersonation of one of David Tennant's facial expressions. "His approach is to play the Doctor very light. Whatever the character's intellect is, he's not giving it away. So he's always going to be very, very light. It suits his voice and it suits his movement. It certainly wouldn't with me!" he laughs. "I mean, I can't do what they can do. So I came lumbering in as the War Doctor – war-torn and weary."

Which brings me to something I've been wondering about ever since I'd received that call from Jason Haigh-Ellery telling me "John Hurt wants to do this." We never expected him to say yes. It's one thing to do a 50th anniversary story on television. It's another thing entirely to come back to do some audio adventures for Big Finish.

John explains: "I was often asked, 'Are you going to do any more?' and I said, 'Well, I don't think so, because the War Doctor's problem is the other Doctors' problem [in *The Day of the Doctor*] and that's been dealt with, in a sense.' I said, 'I'm not ruling it out, but unless somebody comes up with a real *stonker* of an idea that would involve him again…' But when I got ill, I had to make some sort of insurance if I could, as to things I knew I could manage to do. And I was pretty sure that I would be able to do this, you know?"

It was a few days after the first recording that it was made public that John was in remission from his pancreatic cancer.

"It's fantastic, and all of that," he says, with the briefest of smiles. "But I was really using this job slightly as an insurance. But it doesn't really make any difference why you did something. The fact is, one did. And that is always a fascination to me. Because the number of things that maybe you did because you were skint or whatever, even though you thought it was crap…" he stops himself resolutely. "Not that I ever thought *this* was crap! I never thought that. But it's not something that I would have necessarily involved myself in. The thing is that you can't plan careers. You think, 'That's the way to play it', but it's not necessarily the case at all. If you follow your nose, that's often the way to play it. And that's exactly how I feel about this. I mean, I've enjoyed every second of it. I really have enjoyed every second of it. I mean it."

I've only worked with you for a few days, so I can't claim to know you all that well –

"But we've worked fairly intensely, though," John interrupts. "So I think you *could* say that!"

It seems, though, that you're not the kind of person who looks for problems. You aim to enjoy yourself when you work?

"Yes I do," he says, without a shadow of a doubt in his voice. "Absolutely."

Naming no names whatsoever, there are some actors who are perhaps not like that…

"I can't understand why anyone wouldn't want to enjoy a job," says John. "I consider myself to be one of the luckiest men in the universe, really. Living in a country that allowed me to do what I wanted to do. Not only that, but they gave me a grant to go and train to do it. They don't do that any more, without making you having to pay it back, but they did do then. I don't know what I would have done if I hadn't had that. It was tiny, that grant, but it was enough."

John Hurt with interviewer and War Doctor writer Nicholas Briggs.

Give us a Moment: John with Billie Piper.

By his own admission, John has clearly enjoyed the experience of returning to his *Doctor Who* role. What is it, precisely, that he likes about the part?

"It's impossible for any actor *not* to enjoy the idea of playing the Doctor," John emphasises. "How can you not want to play a part that is always right and is actually more attractive than anyone else, funnier than anyone else, who's always got the right answer, is cleverer than anyone else, and always comes out on top?" he laughs. "How can you not want to play that? You'd have to be nuts! I mean, if you want an escapist role, it is *the* one. It's all of those things. It flatters the ego something rotten."

So would he ever consider going back to the role on television again?

"For me, it would have to make a great deal of sense," John considers. "If it was presented as just as an idea, I wouldn't say yes. But if somebody came up and said, 'Look, I've not only had the idea – *this* is how I see it working,' and if it was really, *really* clever – it'd have to be as clever as the 50th, as it were, if not a bit cleverer – then I'd have a think about it. Otherwise I'd rather leave it like that. I really think it's wrong to 'sequelize' or do things just because you've got a success. Let it *be* a success."

What, then, do these new audio adventures have to offer, in John's opinion? What can the audience expect from them?

"All the opposite things from the light, quirky Doctor," says John. "He's the one who's been lumbered with everything hideously hard and hard to take and difficult to talk about. But at the same time you've got to make him appealing. But what he has to do is appealing in some sense. Some of the Doctors are very light, aren't they? I don't know. Matt Smith wasn't so light, it didn't seem to me, in those episodes of his that I saw. He was very quick in the same way that David was. But they were a bit more than fantastical. They were quite dark, some of them. So for the stuff we've done, yes, in terms of the material, we do get quite dark, I think. We talk about life and death. I suppose that would be considered to be dark.

"I think these stories are about imagination. I think it was Laurence Olivier who said about a performance, you've got to get them to trust you before you lead them up the mountain. I think we've got them to trust us. And I think we lead them up the mountain. It's going to add to their experience. I think they're good adventure stories. I think we tell them well and we've got great casts."

One advantage is that the process of working on the audios is a lot more concentrated than television – and faster! ►

Wearing a bit thin... John prepares to regenerate into the Ninth Doctor.

“I love that,” he says. “I really love that for this kind of thing. What I can't bear is sitting around trying to intellectualise things and work them out and so on. I mean, you'd just think, ‘Oh for goodness sake, just do it! Let's do it!’ and then it becomes very obvious what does and what doesn't work. And then if it *doesn't* work, then you can sit down and say, ‘Why is this not working?’ The point is that there's a collection of writers that you have, and they understand this specific area of this genre, so these scripts are well written. Occasionally, things are a bit difficult to speak or don't hang together quite so well.”

Today we recorded the final instalment of the fourth series of War Doctor audios, *The Enigma Dimension*, which will be released next year. It's a particularly strange tale, isn't it?

“Once we got it right, it was good,” he says. “It's good stuff, though, good scenes. Very different. Not just sort of ‘Hey, let's do this!’ There are some really lyrical scenes in it.”

Well, when I was writing it, I decided to get –

“You decided to get a bit fanciful?” John interrupts, with a wry smile. “But then *Doctor Who is* fanciful. It should be.”

John Hurt's voice is surely one of the most recognisable in the acting business – even without the aid of visuals, there's no mistaking his gravelly tones. What does he like most about working in the audio medium?

“I love sound, for a start,” he replies. “I've always enjoyed voice work. I've always enjoyed doing radio. I think, because, in a way, it's very akin to film, and less akin to stage. You can cut between this time, that time, what's happening here and there. You can play with place and time in the same way you can in film. But it's more immediate. And, of course, you have to have a sensibility for it, I think. You have to hear it in your head. You have to know what your voice is sounding like. And how it's coming across.”

There is perhaps a tendency for screen actors to act vocally more on one level, expecting their facial expressions to carry much of the meaning – but that's certainly not the case with John. His voice is extremely expressive.

“But I do that on film as well, you see,” he laughs. “Which upsets them quite often. ‘Make it simpler, John!’ And I can be very simple. I can.”

But for audio the entire performance needs to be in the tonal quality of the voice.

> **“Comparisons are literally odious. The Doctor is in his own reality. You shouldn't compare.”**

“It's being able to feel pauses and being able to feel... I don't know. How do you explain how you know how to do something? Partly practice. That always helps. That gives you the confidence to practice further. I never know what technique really means. When people say they're going to teach you radio technique... I'm not sure there's a huge amount you *can* teach. You need to do it to find out what it means. Voice is a wonderful thing. It's such an important part of an actor's equipment. In fact if you think of any of the great American film stars, you think of their voice alongside their face immediately. And I think it's quite often ignored these days.”

As we're at the end of a long period of hard, concentrated studio work, is there anything that particularly sticks in his mind about the process of recording *The War Doctor* audio stories?

He laughs. “I remember we got into a very dangerous area yesterday of having a complete ‘corpse-down’,” he says. As you may know, actors refer to inappropriate laughing as ‘corpsing’. “It got so near, I can't tell you,” he chuckles. “And once I've gone, it takes at least an hour to get me back. And I'd nearly, nearly gone. And that hasn't happened for a bit. It happened with Derek Jacobi, I remember, when we were doing *I, Claudius*.”

I can't actually remember what it was that made us laugh so much yesterday...

“Neither can I, but I'll tell you how it happened,” says John. “It happened to all of us together, when the whole cast and the director and the writer all at once suddenly were hit with the absurdity of it. And it just suddenly became extraordinarily lunatic. We were all sitting there in separate booths and it nearly had us all.”

Talking of the ludicrous nature of it all, how strange was it acting with me in the next booth, playing all the Daleks?

“Daleks, now that's interesting,” he says. “That voice. That's part of our culture now. That goes back so far, doesn't it? I remember it all. But, as I say, *Doctor Who* wouldn't have got me at that time. You see, there was only the BBC and then ITV. Only two channels. So therefore you made judgements and you took sides in a different sort of way than you would do now. It's a very different world, now.”

Does the Doctor fit with the pattern of all the other rebellious outsiders he's played?

“He sort of is anti-establishment. But he's always right, as well,” says John – although he isn't keen to draw direct comparisons with other characters. “Comparisons are literally odious,” he explains. “The Doctor is in his own reality. You shouldn't compare.”

How will John look back on his experience with Big Finish Productions?

“I've just really enjoyed it. I've enjoyed the casts. I've enjoyed yourself, Nick. I've enjoyed the whole production team. And I hope it works for them lads and lasses who are listening.”

Recovering from my blushes, I dare to venture, would he consider doing more?

He laughs heartily. “A sneaky question came in at the end!”

His answer in **DWM** isn't contractual.

After a few moments of thought, he smiles and says, “Yeah, I think I probably would. Let's see how they sell.” **DWM**

THE ALIEN INSIDE

John agrees that science-fiction isn't about the future, it's about the time it was written in.

“Well yes,” he says. “I think that's why *Alien* was so good. It just hit every chord correctly somehow. And it's still massive, and it's 40 years on. I mean not many films have done that, really, when you think about it. The film industry is only just over twice as long as I've been in it. That's how short it is. I mean, it's really very, very young still, as a medium, as an art. In terms of any of the other major media, like literature.

“I can remember seeing it the first time *Alien* was shown. It was the first time it had been seen publicly, and you could have scraped the audience off the ceiling when that thing came out through my chest. Extraordinary. No-one expected it. It was just brilliantly edited. It suddenly happened and it was absolutely such a fright. You didn't need music to help it. It took me by surprise when I was watching it, because it was just perfectly placed. Brilliantly edited piece.”

In one of the earlier *War Doctor* recording blocks, a cast member had asked John if *Alien* had been a bit of an ‘albatross’ round his neck. He was keen to dismiss that idea immediately. “Absolutely not,” he'd said. “I think it's wonderful that I spent a morning, or however long it was, shooting that scene and it's had such an effect on people.”

How would the Doctor handle the Alien?

“With extreme care!”

With Sigourney Weaver in 1979 movie *Alien*.

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From TIME LORD to WARLORD

Now that we've heard from the man himself, let's find out a bit more about his new series of audio adventures. New listeners start here...

FEATURE BY **DAN TOSTEVIN**

Of all the Doctor's many lives, the incarnation who renounced his name and values to fight in the Last Great Time War remains the most enigmatic.

After the War Doctor's first appearance (as the twist ending to 2013's *The Name of the Doctor*), we quickly discovered his augmented arrival as a young warrior (*The Night of the Doctor*), followed by his role in the final moments of the War, and his own regeneration from old age (*The Day of the Doctor*). But barring the 2014 novel *Engines of War*, we learned very little about the dark days in between.

All that changed late last year, when Sir John Hurt returned to the title role in the first instalment of Big Finish's *The War Doctor*, a series of 12 hour-long audio dramas which sets out to fill some of these gaps.

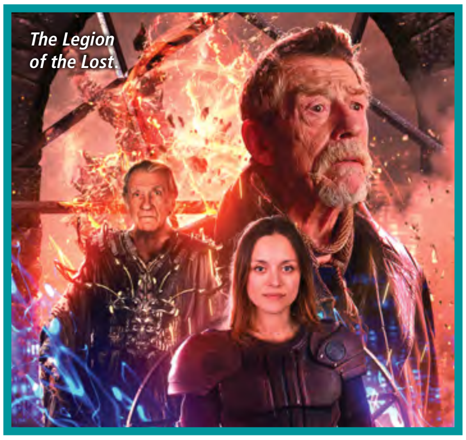
"The canvas is completely blank, because the Time War went on for almost eternity," nods executive producer Nicholas Briggs. "The thing that attracted me to it is war stories. I'm *fascinated* by war stories. I was brought up by parents who'd been in the Second World War, and experienced it as children, as teenagers in air raids. So I'm steeped in that, even though I'm not the war generation, and I find war narratives absolutely fascinating. They feel like home territory, for me."

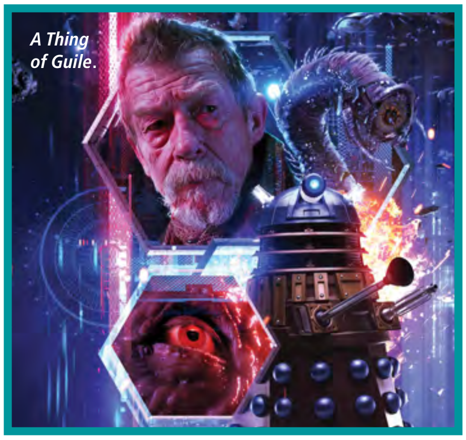
As well as directing the entire run of *The War Doctor*, Nick wrote its opening three episodes, which were released in December as *Only the Monstrous*, the first of four box sets. "The 'guys on a mission' scenario – a film like *Where Eagles Dare* – is one of the archetypal types of war movie, and I thought, 'Wouldn't it be interesting to apply it to the Doctor?'," Nick recalls, of that volume. "First of all, the Doctor wouldn't want to be one of the guys on a mission, so that immediately disrupts the pattern of that narrative as told in war stories."

And *The War Doctor* is all about disrupting the norm. "The most interesting thing about that is you've got somebody completely in conflict with themselves," points out producer David Richardson. "He is an incarnation of the Doctor, he carries with him the legacy of the Doctor, and that's fighting against who he is and what he's doing now. He's not only involved in the Time War, he's also at war with himself, in terms of who he's become."

That conflict was evident in *Only the Monstrous*, in which the War Doctor referred to himself as "a monster", and described his actions as "the unthinkable", implying an awareness that he was breaching his old moral code. "The War Doctor, I think, has subtext of still being the Doctor," says Nick. "He is the same person. He just made a big decision not to call himself the Doctor, and to do all the unthinkable things."

"I think the Doctor still maintains his basic humanity," suggests one of the range's later writers, John Dorney. "I think there's a sense that he *wants* to be ruthless, and a warrior, and all that, but ultimately can't quite get past his own humanity. Having said that, what the Doctor does at the end of my story is a little bit brutal, and isn't necessarily something that you could do in another story, leaving him as unaffected as he is. And I suppose that's the thing – in another story, it would have a slightly softer edge to it."


The Legion of the Lost


A Thing of Guile.

And then there's the small matter of his name. "It is quite hard to get around that!" Nick chuckles. "On audio, characters do mention each other's names more often than they do on television, because then it's easier for the audience to understand who's speaking. The ultimate cliché of that is Francis Durbridge's audio work, where everyone said, 'Good evening Dave!', 'Hello Marjorie!', 'How are you, Dave?', 'I'm fine, Marjorie!', and it just goes on like that. We have to make sure that we don't pull the joke of people going, 'Now listen, Doctor', and him going 'DON'T CALL ME THAT!', but we had to do it a few times. Some people do it on purpose, just to annoy him, and other people do it by accident."

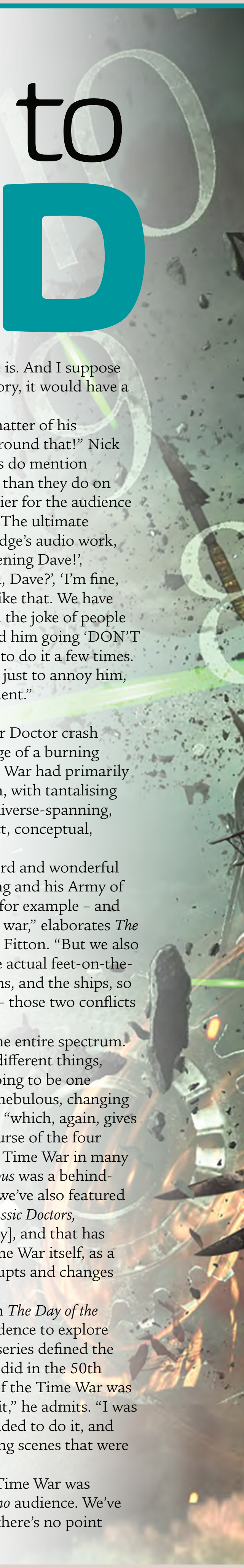
Until we saw the War Doctor crash through the carnage of a burning Gallifrey, the Time War had primarily occurred off screen, with tantalising references portraying it as a universe-spanning, time-twisting conflict – abstract, conceptual, and vast.

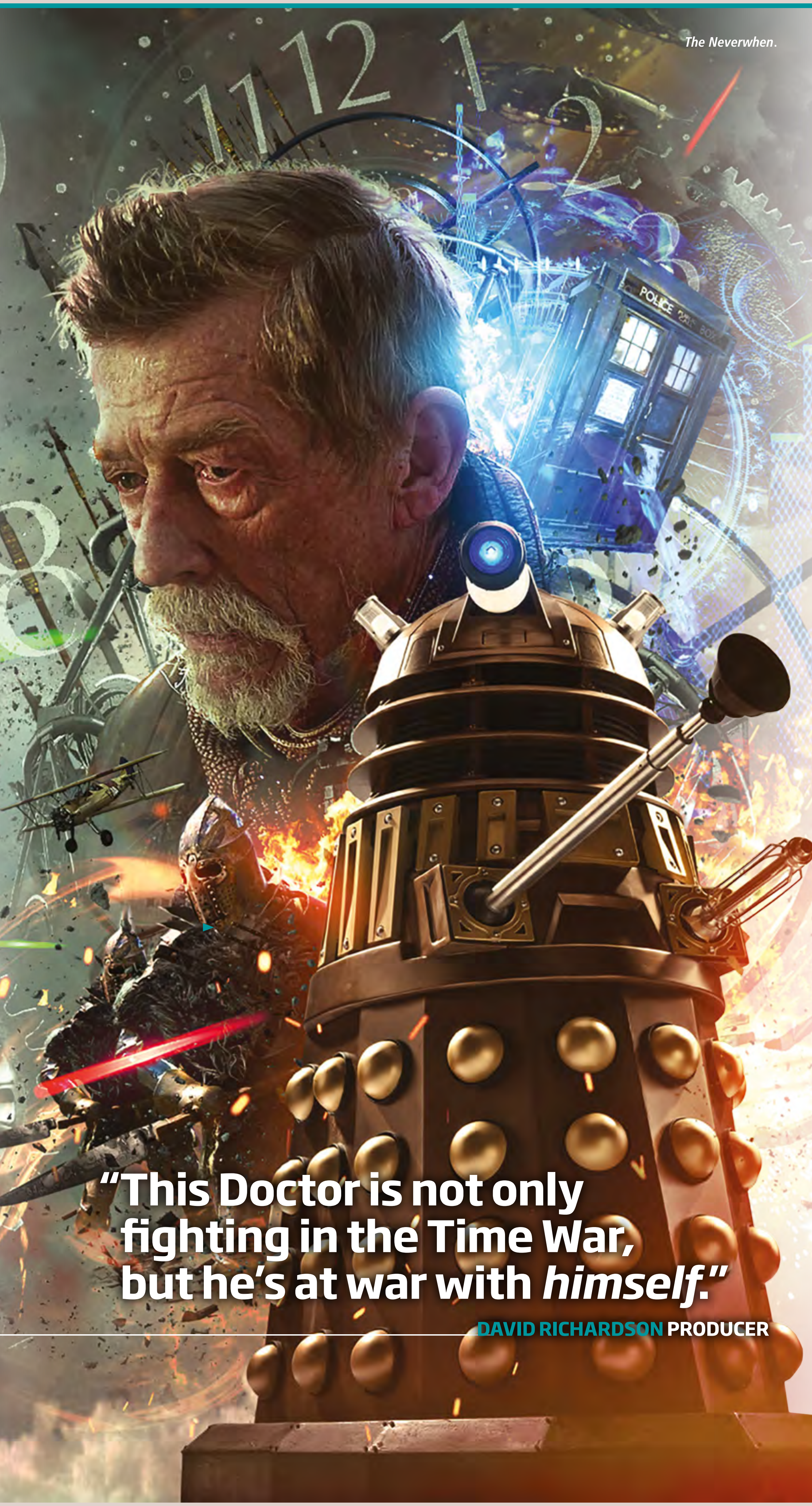
"The hints were of these weird and wonderful ideas – 'the Couldhavebeen King and his Army of Meanwhiles and Never-weres', for example – and this reality-warping idea of the war," elaborates *The War Doctor*'s script editor, Matt Fitton. "But we also see, in *The Day of the Doctor*, the actual feet-on-the-ground battles, and the big guns, and the ships, so you've got all of that going on – those two conflicts happening at once."

Big Finish aims to explore the entire spectrum. "*Doctor Who* is about so many different things, and the Time War itself isn't going to be one thing – it's going to be a fluid, nebulous, changing phenomenon," explains David, "which, again, gives us so much scope. Over the course of the four box sets, we'll be exploring the Time War in many different ways. *Only the Monstrous* was a behind-enemy-lines kind of story, but we've also featured the Time War in one of our *Classic Doctors, New Monsters* stories [out in July], and that has a lovely moment where the Time War itself, as a force, impinges on a planet, erupts and changes that planet."

It was the take established in *The Day of the Doctor* that gave Nick the confidence to explore the era. "Before the television series defined the Time War in visual terms, as it did in the 50th Anniversary Special, my view of the Time War was you should probably never do it," he admits. "I was really surprised when they decided to do it, and there I was on location, shooting scenes that were the climax of the Time War!

"So I could see the way the Time War was being defined for the *Doctor Who* audience. We've taken that definition, because there's no point





The Neverwhen.

in me saying, 'Actually, the Time War happens with two guys sitting opposite each other on a table, moving dice around, and the number keeps changing because time keeps changing'. It is a war that involves the whole of the cosmos, throughout eternity, which means that there will be very – for want of a better term – 'conventional' engagements between spaceships, and lots of alliances formed and double-crossed and destroyed, and other races will be involved. So you can do stories about people being bombarded by Daleks like the British people being bombarded in the Blitz in the Second World War – you can do stories of that flavour."

The second collection of War Doctor audios – *Infernal Devices*, out this month – strikes a balance between traditional warfare and some more unusual concepts.

"In *Only the Monstrous*, we were in one location for a lot of the time, and we saw a lot of the battles, so I wanted the second volume to open it out into the more strange and esoteric regions of the war," explains Matt. "But the fact is, once these time-distorting weapons have been deployed, the way the War actually works is that it's a war of attrition, it's about numbers on both sides, just trying to whittle each other down until one side can beat the other."

The three stories within *Infernal Devices* share a linking theme. "Because the first volume was very much an interconnected story, we wanted to make the second a little looser," Matt continues. "The connection across this box set is weapons of mass temporal destruction – weird and wonderful weaponry and armaments that would be used in a Time War. We explore a number of different technologies, on both sides."

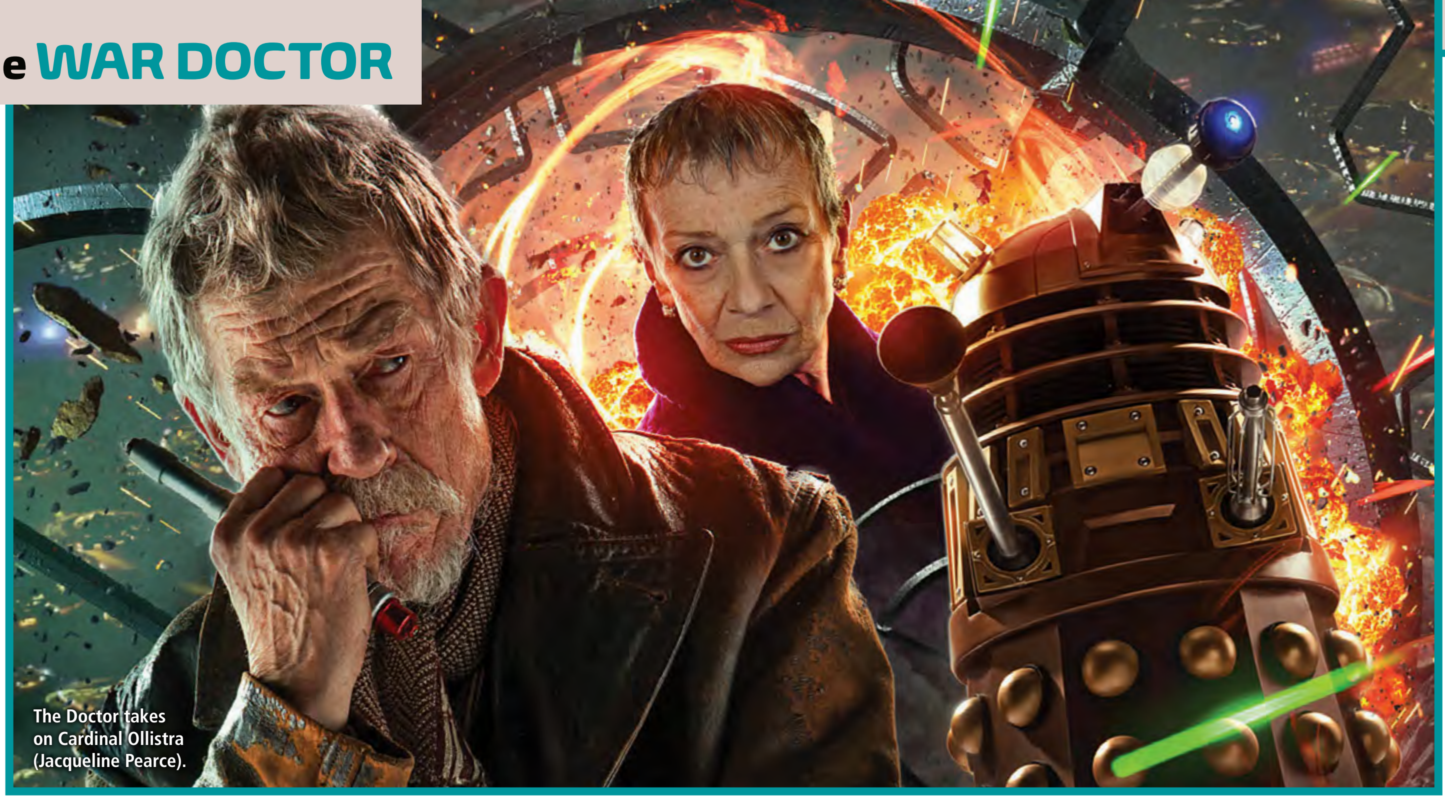
"It seems an obvious thing, when you're dealing with a Time War, to go into the weaponry," adds Nick. "With Time Lords and Daleks and infinite possibilities throughout the entirety of the universe, you have all sorts of possibilities for weird types of weapons that aren't used in wars on Earth, using time and magic and emotion."

The first episode is *The Legion of the Lost*, by the aforementioned John Dorney. "He came up with something a bit magical and necromancer-y," Matt reveals, "which links into what we see on screen, and in *Engines of War*, about the idea that the Time Lords would try and bring people back from the dead to fight. It's something a bit different, a bit stranger, and more magical than you normally see in *Doctor Who*."

"There's the notion within the series about the Master coming back, and Rassilon coming back," says John, "which I don't directly touch on, but I found it a useful starting point. It is the Time War, and what happens if you can just bring your soldiers back every time? That gave me something to play with. I was looking through fiction about resurrection and seeing where that led me, seeing what the archetypal stereotypes in that subgenre of horror were. With anything like the old story of the monkey's paw, or something like that, it's the fact that you can't bring someone back from the dead without there being a cost – there's always something dodgy and unpleasant. This was my attempt to riff on that archetype, within the context of the Time War."

John's story is followed by *A Thing of Guile* by Phil Mulryne, and Matt's own *The Neverwhen*. "Phil came up with a 'Trojan Horse' idea, a mission behind enemy lines, and infiltration," Matt explains, "and then he came up with the Dalek weapon that we see in his story. And for my one, I wanted to do something that really messed with time..." ►

> **"This Doctor is not only fighting in the Time War, but he's at war with *himself*."**
>
> **DAVID RICHARDSON PRODUCER**



The Doctor takes on Cardinal Ollistra (Jacqueline Pearce).

After *Infernal Devices*, the story will continue in two more three-episode volumes starring Sir John – *Agents of Chaos* (September 2016) and *Casualties of War* (February 2017) – plus a prequel, *The Eighth Doctor: The Time War* (November 2017), to feature Paul McGann. The one constant in all five sets, apart from the War itself, is Cardinal Ollistra, a Time Lord played by *Blake's 7* legend Jacqueline Pearce.

"We love working with her," David smiles, "and Cardinal Ollistra was created for her, to give her a role throughout all of these War Doctor stories and the prequel box set. It's a character we want to explore on a huge tapestry."

"I'm just enjoying being an actress again!" laughs Jacqueline. "I've been in Africa for years, and being around actors is just *so* exciting I can't tell you."

"She's brilliant, and she has a very operatic style," observes Nick. "She's good at that operatic kind of villain. We thought it would be really interesting to have a strong, female, manipulator character who was always manipulating the Doctor's story. She is fixated on the winning of the Time War. She's focussed on winning, he's focussed on peace.

> **"Jacqueline Pearce is brilliant; she has a very operatic style. She's good at that type of villain."**
>
> **NICHOLAS BRIGGS WRITER/ACTOR**

"We also knew that Jacqueline knew John Hurt," Nick continues, "and we thought we'd give him the security of someone he knew and loved as a friend working with him all the time."

"John and I know each other very well, so it's great," Jacqueline nods. "He's *wonderful*. I just adore him, as a man and an actor. So what can I say? He's generous, he's kind, he's very funny. It always helps, I think, if you know someone and have a relationship with them, and I think that shows in the work."

"She has this dual relationship with the War Doctor," Matt reveals. "He absolutely despises everything she stands for, but she sees him as potentially their greatest weapon. She knows that he has the capability to do what needs to be done, if only she can keep him from being the Doctor of old. When you then have them stuck together in places, you can kind of go to town on that relationship."

And when *Infernal Devices* is released this month, they really *will* be stuck together.

"Oh yes!" chuckles Jacqueline. "That was great fun. 'I've got you where I want you...!'" **DWM**

THE WAR COMPANIONS

In *Only the Monstrous*, the War Doctor met a woman called Rejoice, who wanted to travel with him ("You need someone," she observed, "to remind you you're not a monster"), but he rejected her. He remains companionless throughout *Infernal Devices*, but in future instalments of *The War Doctor*, that won't always be the case...

"The opportunity to be able to do something with John Hurt is incredible," beams Josh Bolt, who joins the series as the roguish and resourceful Kalan during its third volume, *Agents of Chaos*. "I was just so, so thrilled. And then to read it, and find it's more than one episode, and it's playing a mini-companion – amazing! Especially to do all this touching stuff with John Hurt. As a learning experience, and as a fan, it's incredible."

Josh Bolt.

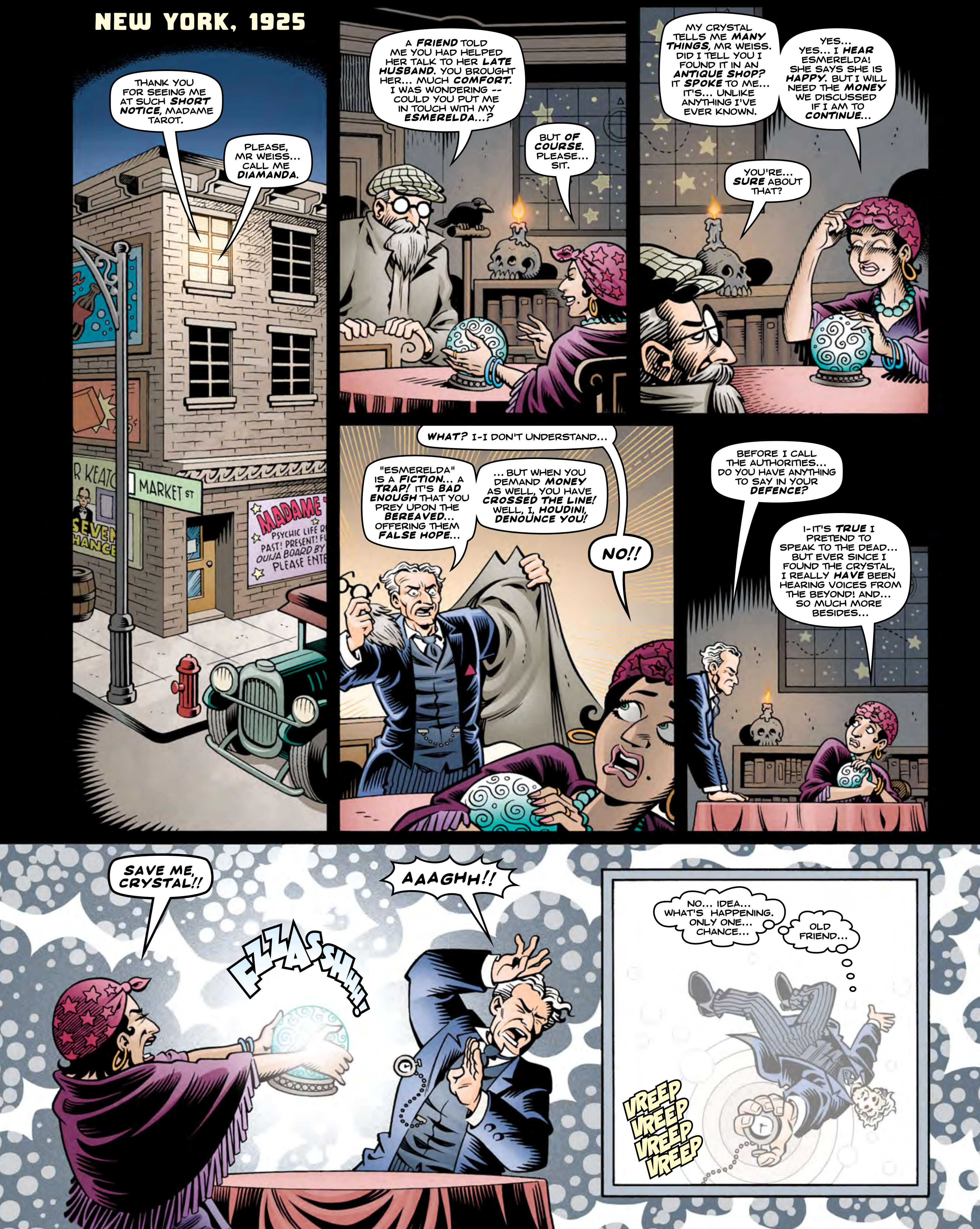
Josh, who's best known for roles in *Last Tango in Halifax* and *Benidorm*, knows his *Doctor Who* – and thinks *The War Doctor* is very different. "Normally, the Doctors would explain things to a companion – 'This is why this is happening'," he points out, "whereas the War Doctor's very straight to the point. 'No, we move on now. We fight.' It's verging on Capaldi's Doctor in that sense, but a lot more brutal."

The fourth volume, *Casualties of War*, brings back a familiar face from the past. "What I found so marvellous about the script is that it absolutely investigated where she would be emotionally, and not just within the state of an adventure," enthuses Louise Jameson, who returns as former Fourth Doctor companion Leela. "Some really profound thought has gone into her emotional being, and it was absolutely one of the best scripts I've had.

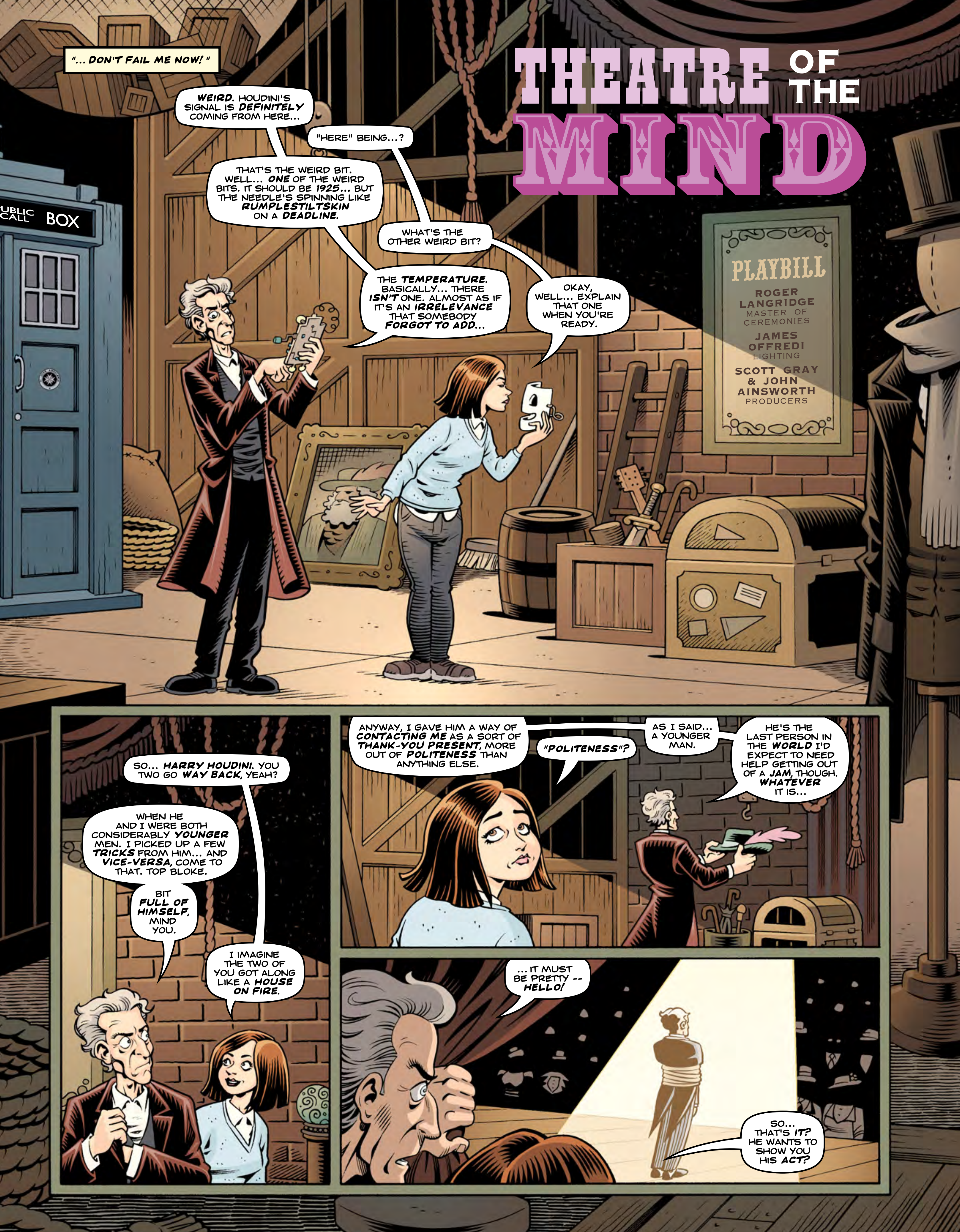
"It's a bit like when you meet an old lover, this script. There's something incredibly familiar, but very strange, when there's all those years in between. So it fluctuates from as if they're strangers to as if they're incredibly intimate. When the heat is turned up, because they're in desperate danger, they're right back in their old mode. And then, when everything calms down, they just take a step back, and start reassessing again. It's very clever."

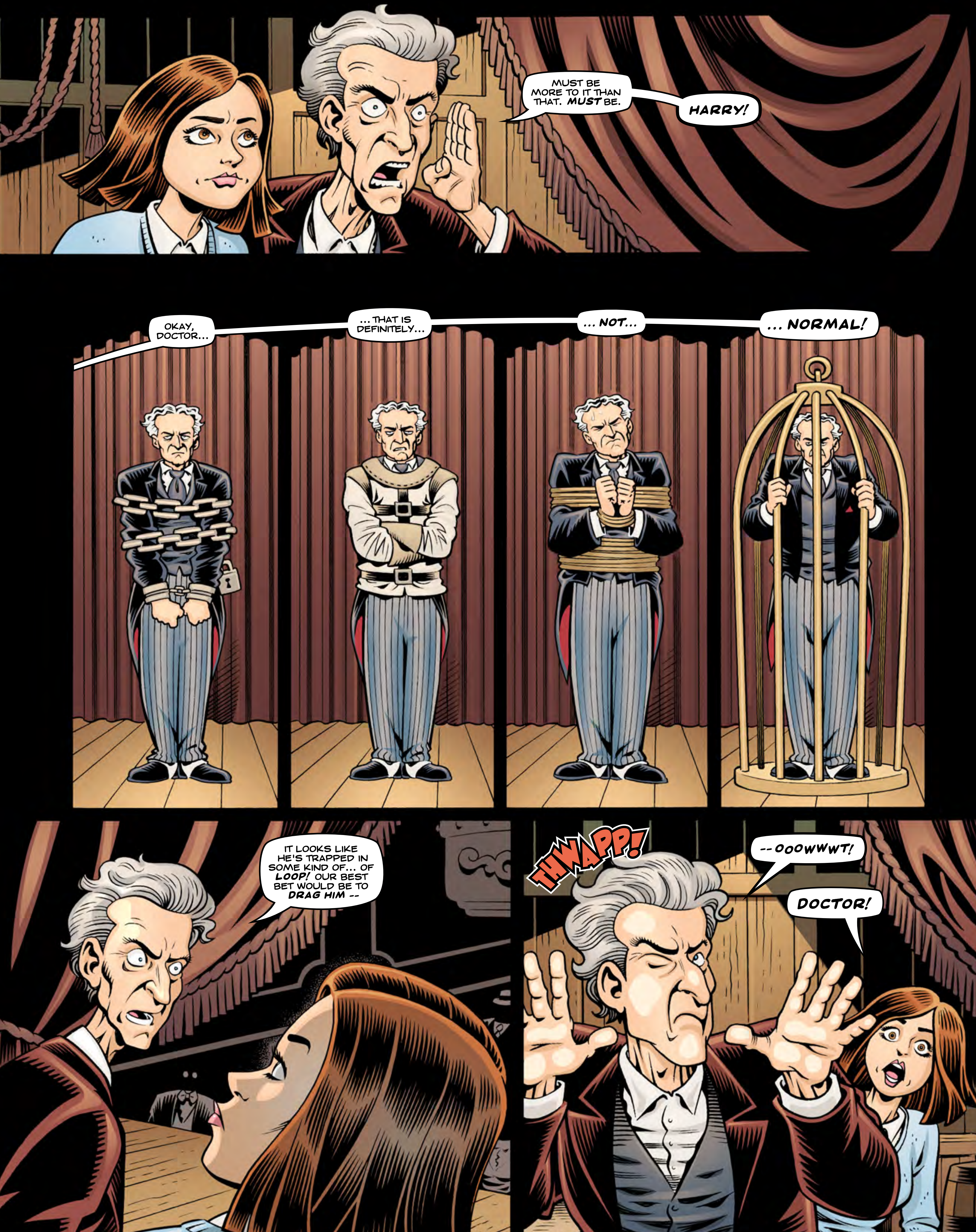
Louise's performance stunned the entire recording studio. "Well, I did *the* scene," she recalls, "the one that breaks everybody's heart – beautifully written by Andrew [Smith] – and then there was this silence, and I said, 'Oh, I've gone over the top, I've done it wrong'. And then I looked up to the window, and Nick was sitting there with a hanky pushed into his face, unable to speak! That's just the highest compliment I could have, really..."

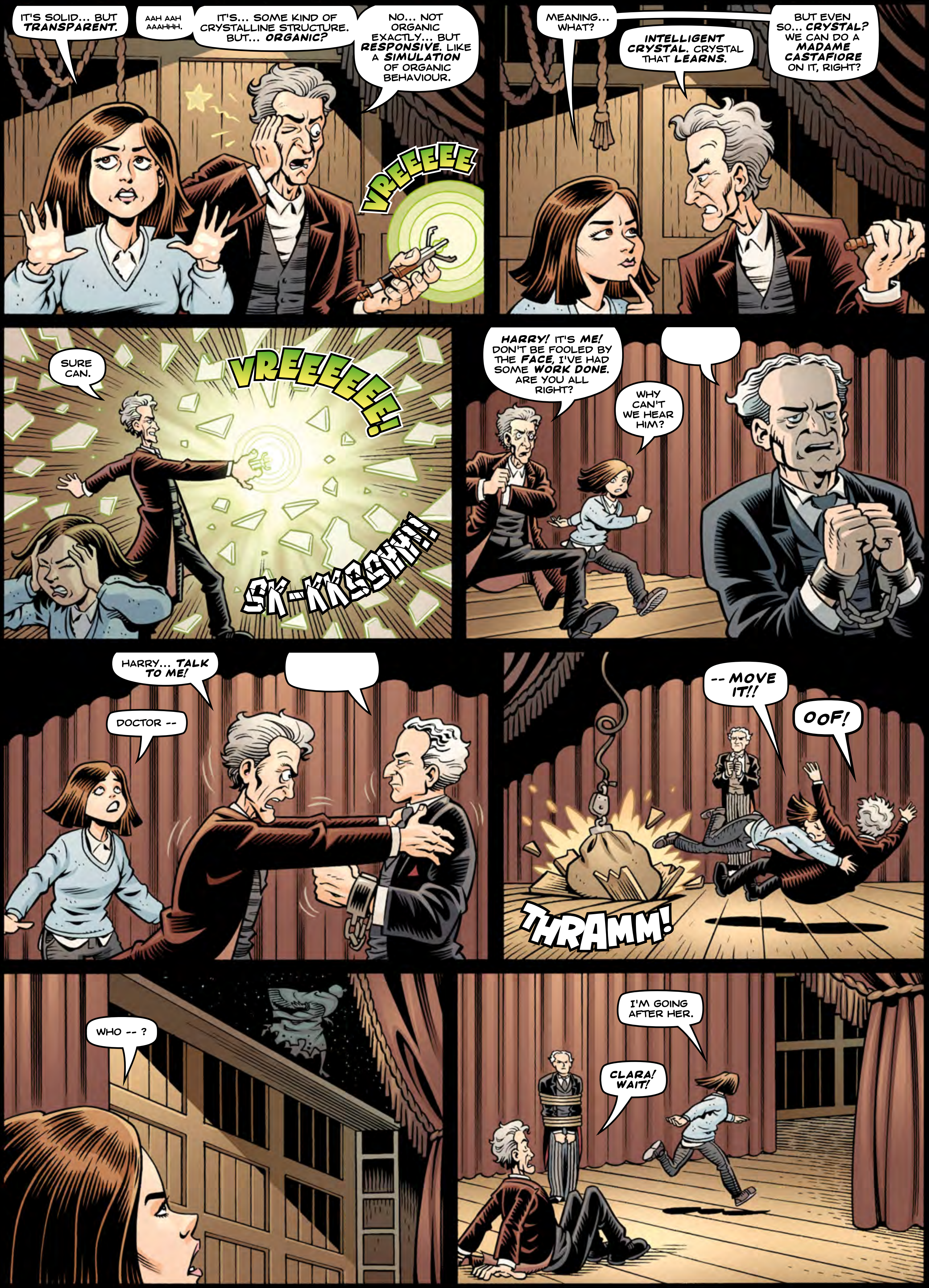
Louise Jameson returns as Leela.

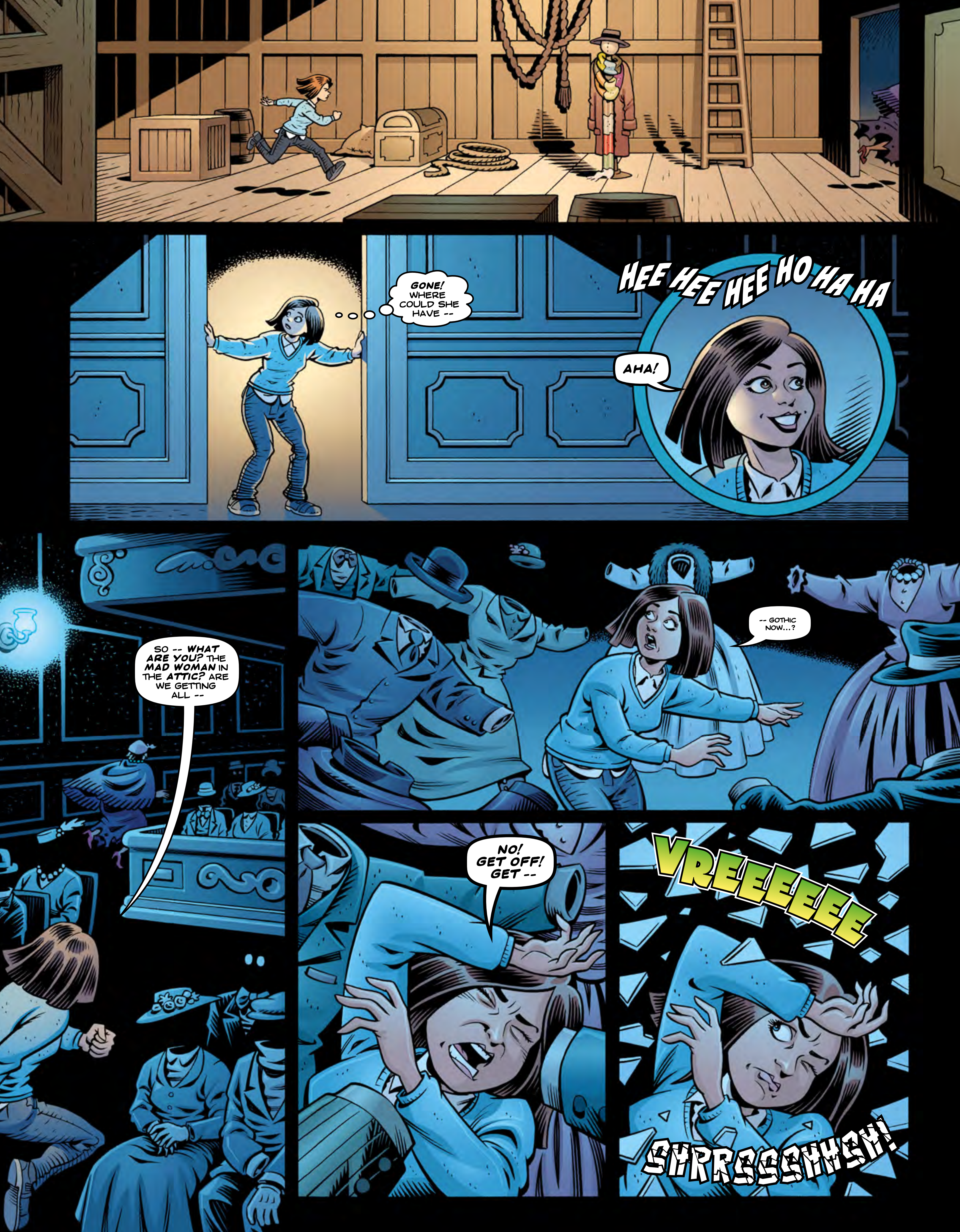

NEW YORK, 1925
THANK YOU FOR SEEING ME AT SUCH SHORT NOTICE, MADAME TAROT.
PLEASE, MR WEISS... CALL ME DIAMANDA.
R KEATO
MARKET ST
SEVEN CHANCE
MADAME T
PSYCHIC LIFE R
PAST! PRESENT! FU
OUIJA BOARD BY
PLEASE ENTE
A FRIEND TOLD ME YOU HAD HELPED HER TALK TO HER LATE HUSBAND. YOU BROUGHT HER... MUCH COMFORT. I WAS WONDERING -- COULD YOU PUT ME IN TOUCH WITH MY ESMERELDA...?
BUT OF COURSE. PLEASE... SIT.
MY CRYSTAL TELLS ME MANY THINGS, MR WEISS. DID I TELL YOU I FOUND IT IN AN ANTIQUE SHOP? IT SPOKE TO ME... IT'S... UNLIKE ANYTHING I'VE EVER KNOWN.
YES... YES... I HEAR ESMERELDA! SHE SAYS SHE IS HAPPY. BUT I WILL NEED THE MONEY WE DISCUSSED IF I AM TO CONTINUE...
YOU'RE... SURE ABOUT THAT?
WHAT? I-I DON'T UNDERSTAND...
"ESMERELDA" IS A FICTION... A TRAP! IT'S BAD ENOUGH THAT YOU PREY UPON THE BEREAVED... OFFERING THEM FALSE HOPE...
... BUT WHEN YOU DEMAND MONEY AS WELL, YOU HAVE CROSSED THE LINE! WELL, I, HOUDINI, DENOUNCE YOU!
NO!!
BEFORE I CALL THE AUTHORITIES... DO YOU HAVE ANYTHING TO SAY IN YOUR DEFENCE?
I-IT'S TRUE I PRETEND TO SPEAK TO THE DEAD... BUT EVER SINCE I FOUND THE CRYSTAL, I REALLY HAVE BEEN HEARING VOICES FROM THE BEYOND! AND... SO MUCH MORE BESIDES...
SAVE ME, CRYSTAL!!
FZZASSHHH!
AAAGHH!!
NO... IDEA... WHAT'S HAPPENING. ONLY ONE... CHANCE...
OLD FRIEND...
VREEP VREEP VREEP VREEP

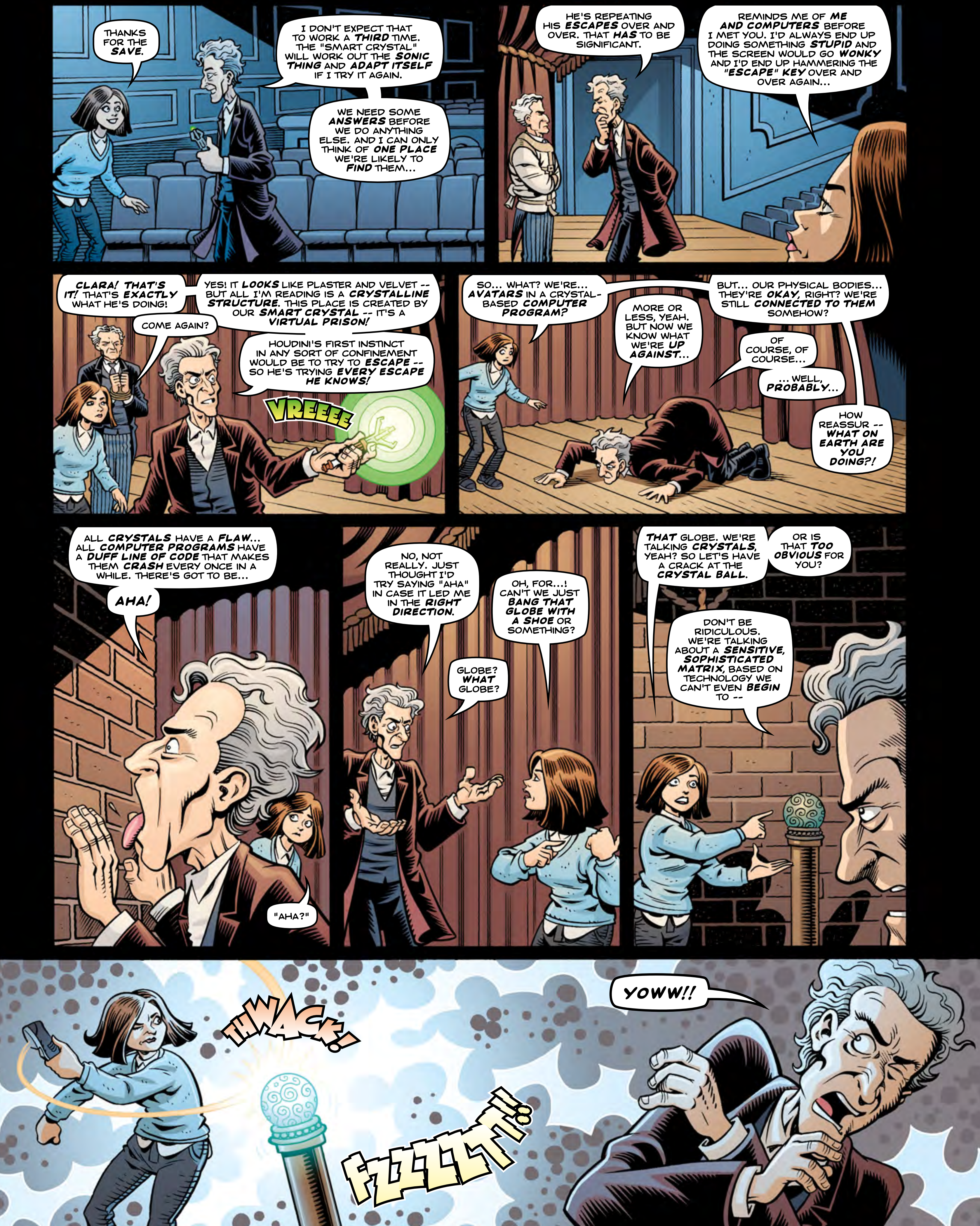
THEATRE OF THE MIND

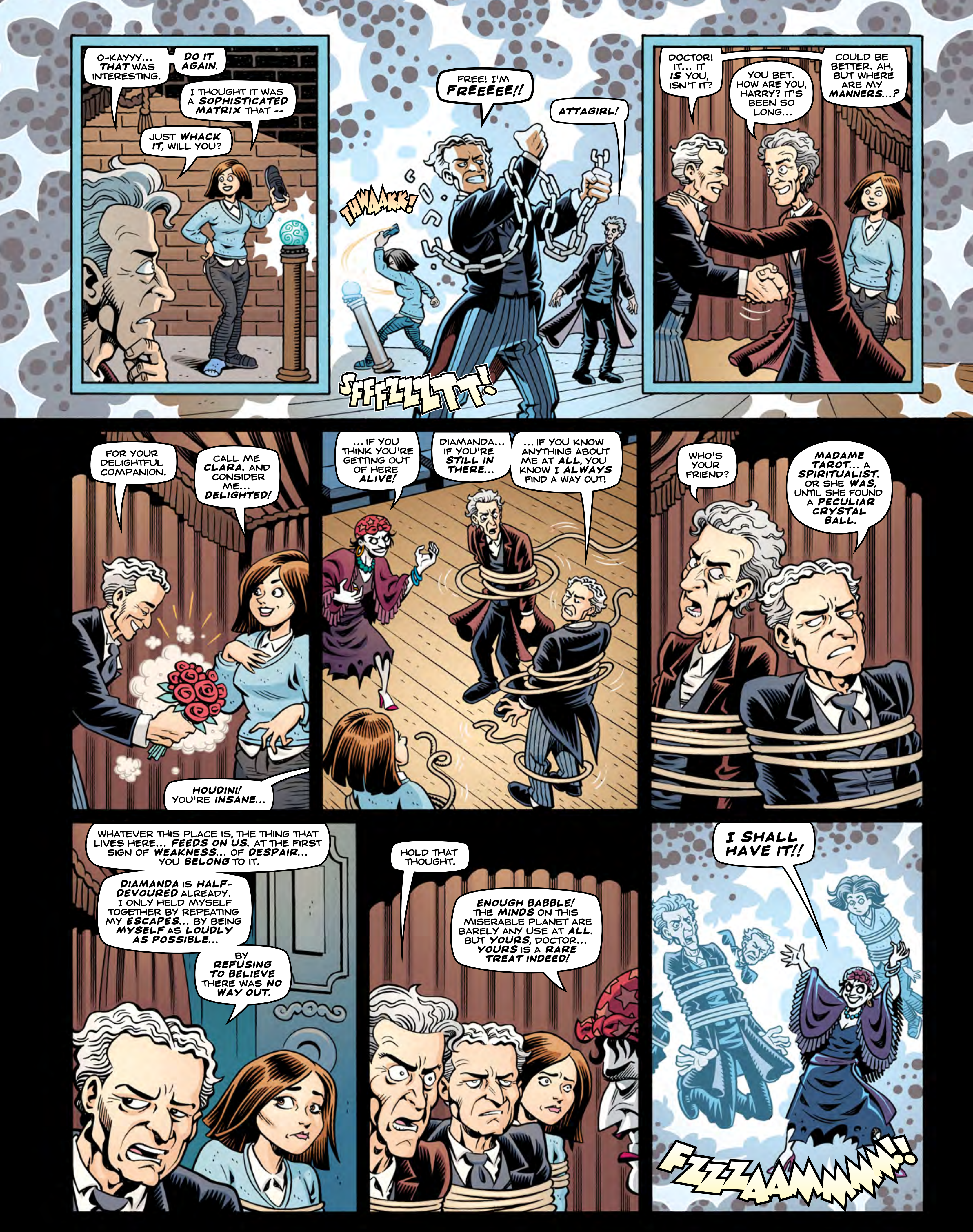

"... DON'T FAIL ME NOW!"
WEIRD. HOUDINI'S SIGNAL IS DEFINITELY COMING FROM HERE...
"HERE" BEING...?
THAT'S THE WEIRD BIT. WELL... ONE OF THE WEIRD BITS. IT SHOULD BE 1925... BUT THE NEEDLE'S SPINNING LIKE RUMPLESTILTSKIN ON A DEADLINE.
WHAT'S THE OTHER WEIRD BIT?
THE TEMPERATURE. BASICALLY... THERE ISN'T ONE. ALMOST AS IF IT'S AN IRRELEVANCE THAT SOMEBODY FORGOT TO ADD...
OKAY, WELL... EXPLAIN THAT ONE WHEN YOU'RE READY.
UBLIC CALL BOX
PLAYBILL
ROGER LANGRIDGE MASTER OF CEREMONIES
JAMES OFFREDI LIGHTING
SCOTT GRAY & JOHN AINSWORTH PRODUCERS
SO... HARRY HOUDINI. YOU TWO GO WAY BACK, YEAH?
WHEN HE AND I WERE BOTH CONSIDERABLY YOUNGER MEN. I PICKED UP A FEW TRICKS FROM HIM... AND VICE-VERSA, COME TO THAT. TOP BLOKE.
BIT FULL OF HIMSELF, MIND YOU.
I IMAGINE THE TWO OF YOU GOT ALONG LIKE A HOUSE ON FIRE.
ANYWAY, I GAVE HIM A WAY OF CONTACTING ME AS A SORT OF THANK-YOU PRESENT, MORE OUT OF POLITENESS THAN ANYTHING ELSE.
"POLITENESS"?
AS I SAID... A YOUNGER MAN.
HE'S THE LAST PERSON IN THE WORLD I'D EXPECT TO NEED HELP GETTING OUT OF A JAM, THOUGH. WHATEVER IT IS...
... IT MUST BE PRETTY -- HELLO!
SO... THAT'S IT? HE WANTS TO SHOW YOU HIS ACT?

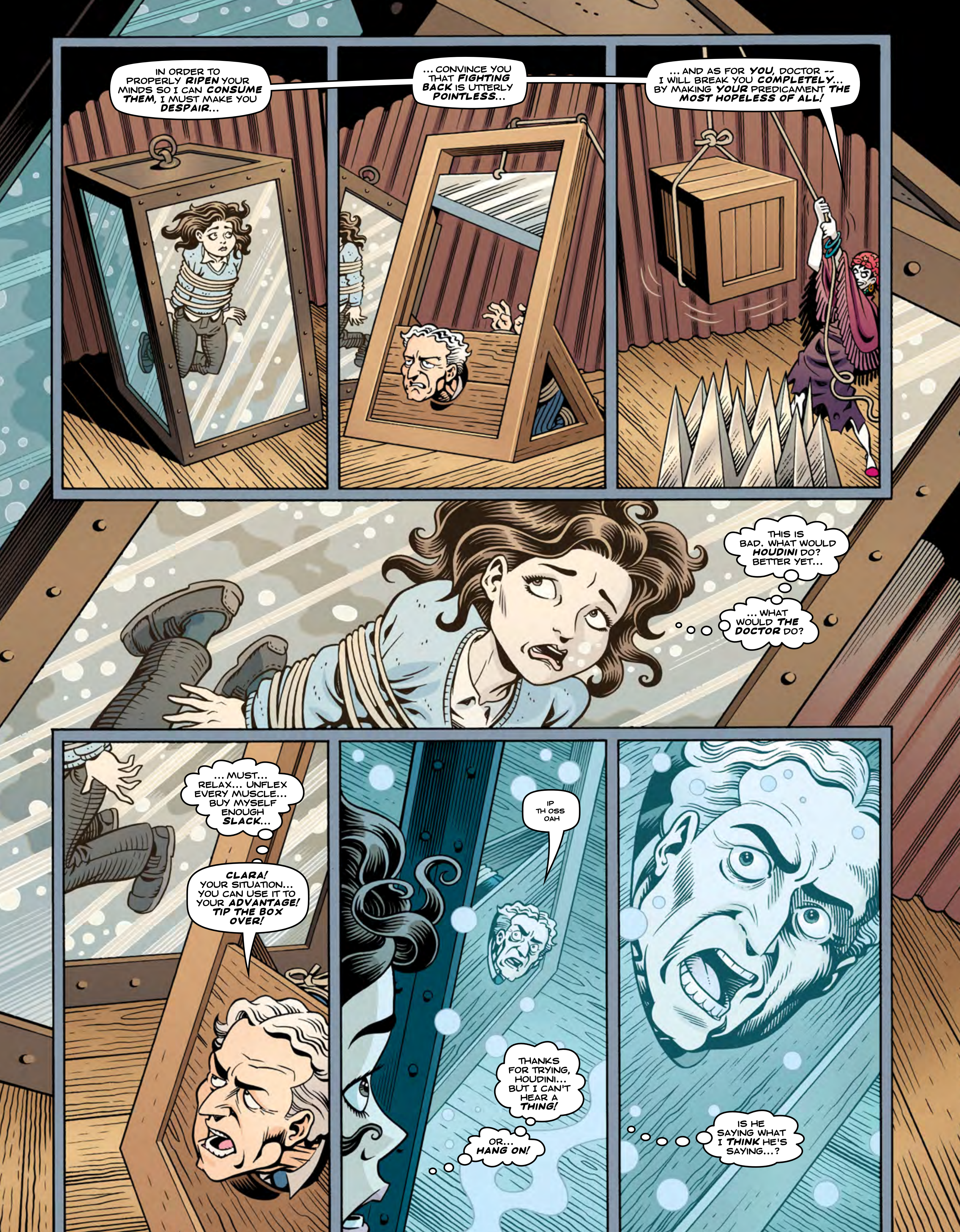

MUST BE MORE TO IT THAN THAT. *MUST* BE.
HARRY!
OKAY, DOCTOR...
...THAT IS DEFINITELY...
...NOT...
...NORMAL!
IT LOOKS LIKE HE'S TRAPPED IN SOME KIND OF... OF *LOOP!* OUR BEST BET WOULD BE TO *DRAG HIM* --
THWAPP!
--OOOWWWT!
DOCTOR!

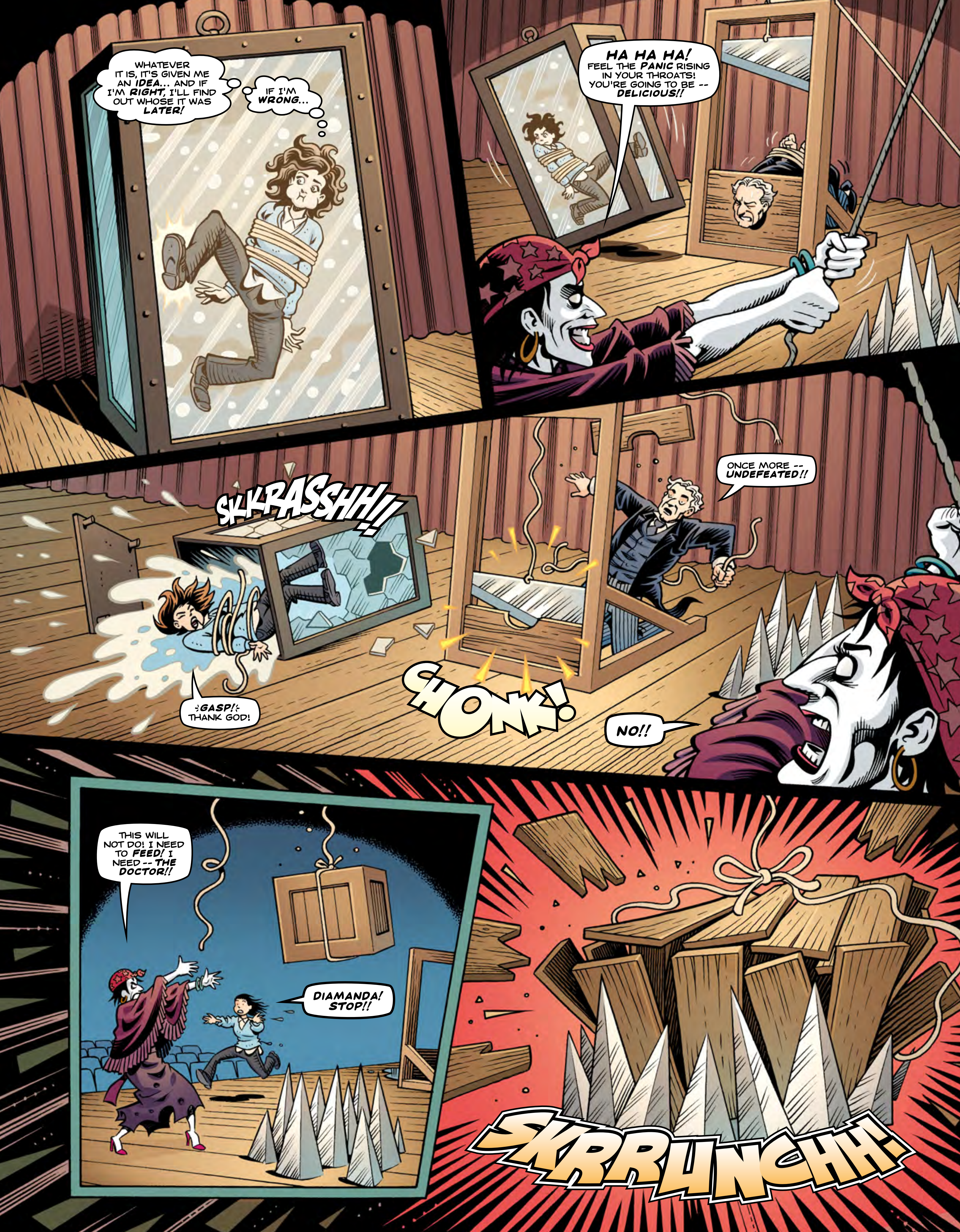

IT'S SOLID... BUT *TRANSPARENT.*
AAH AAH AAAHHH.
IT'S... SOME KIND OF CRYSTALLINE STRUCTURE. BUT... *ORGANIC?*
NO... NOT ORGANIC EXACTLY... BUT *RESPONSIVE.* LIKE A *SIMULATION* OF ORGANIC BEHAVIOUR.
VREEEEE
MEANING... WHAT?
INTELLIGENT CRYSTAL. CRYSTAL THAT *LEARNS.*
BUT EVEN SO... *CRYSTAL?* WE CAN DO A *MADAME CASTAFIORE* ON IT, RIGHT?
SURE CAN.
VREEEEEEE!
SK-KKSSHH!!
HARRY! IT'S *ME!* DON'T BE FOOLED BY THE *FACE,* I'VE HAD SOME *WORK DONE.* ARE YOU ALL RIGHT?
WHY CAN'T WE HEAR HIM?
HARRY... *TALK TO ME!*
DOCTOR --
-- MOVE IT!!
OOF!
THRAMM!
WHO -- ?
I'M GOING AFTER HER.
CLARA! WAIT!

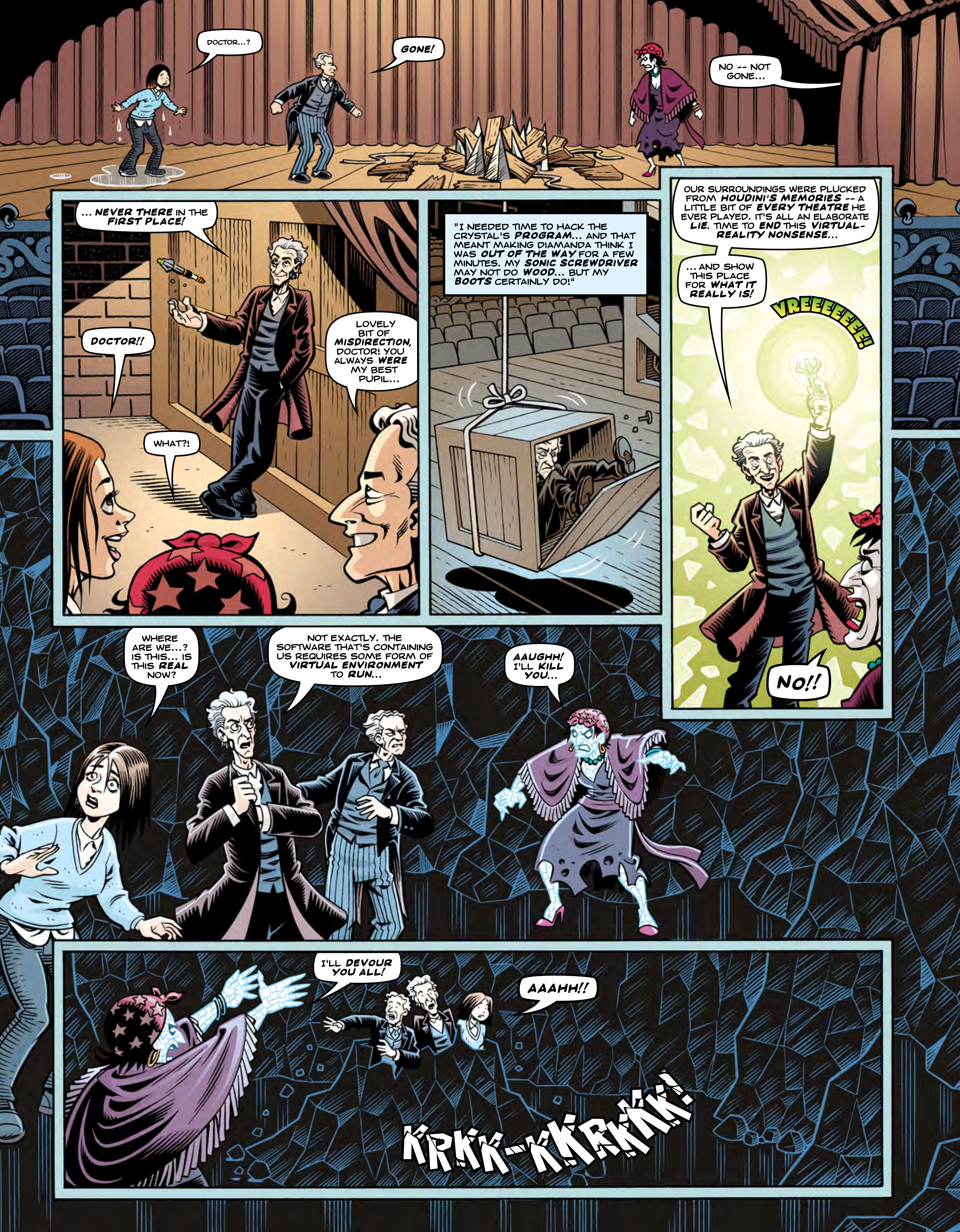

GONE! WHERE COULD SHE HAVE --
HEE HEE HEE HO HA HA
AHA!
SO -- WHAT ARE YOU? THE MAD WOMAN IN THE ATTIC? ARE WE GETTING ALL --
-- GOTHIC NOW...?
NO! GET OFF! GET --
VREEEEEEE
SHRRSSSHHSH!

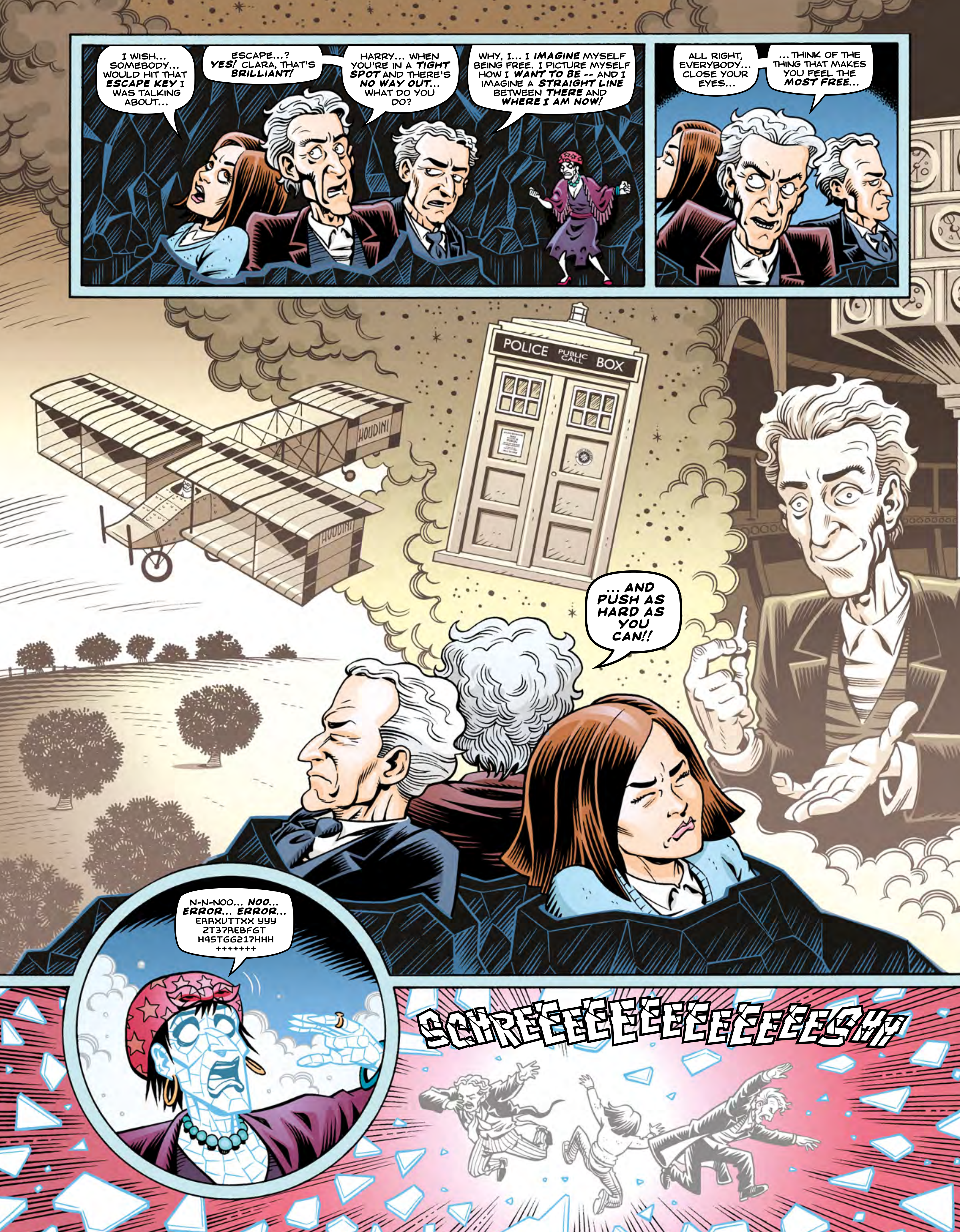

THANKS FOR THE SAVE.
I DON'T EXPECT THAT TO WORK A THIRD TIME. THE "SMART CRYSTAL" WILL WORK OUT THE SONIC THING AND ADAPT ITSELF IF I TRY IT AGAIN.
WE NEED SOME ANSWERS BEFORE WE DO ANYTHING ELSE. AND I CAN ONLY THINK OF ONE PLACE WE'RE LIKELY TO FIND THEM...
HE'S REPEATING HIS ESCAPES OVER AND OVER. THAT HAS TO BE SIGNIFICANT.
REMINDS ME OF ME AND COMPUTERS BEFORE I MET YOU. I'D ALWAYS END UP DOING SOMETHING STUPID AND THE SCREEN WOULD GO WONKY AND I'D END UP HAMMERING THE "ESCAPE" KEY OVER AND OVER AGAIN...
CLARA! THAT'S IT! THAT'S EXACTLY WHAT HE'S DOING!
YES! IT LOOKS LIKE PLASTER AND VELVET -- BUT ALL I'M READING IS A CRYSTALLINE STRUCTURE. THIS PLACE IS CREATED BY OUR SMART CRYSTAL -- IT'S A VIRTUAL PRISON!
COME AGAIN?
HOUDINI'S FIRST INSTINCT IN ANY SORT OF CONFINEMENT WOULD BE TO TRY TO ESCAPE -- SO HE'S TRYING EVERY ESCAPE HE KNOWS!
VREEEE
SO... WHAT? WE'RE... AVATARS IN A CRYSTAL-BASED COMPUTER PROGRAM?
BUT... OUR PHYSICAL BODIES... THEY'RE OKAY, RIGHT? WE'RE STILL CONNECTED TO THEM SOMEHOW?
MORE OR LESS, YEAH. BUT NOW WE KNOW WHAT WE'RE UP AGAINST...
OF COURSE, OF COURSE...
...WELL, PROBABLY...
HOW REASSUR -- WHAT ON EARTH ARE YOU DOING?!
ALL CRYSTALS HAVE A FLAW... ALL COMPUTER PROGRAMS HAVE A DUFF LINE OF CODE THAT MAKES THEM CRASH EVERY ONCE IN A WHILE. THERE'S GOT TO BE...
AHA!
"AHA?"
NO, NOT REALLY. JUST THOUGHT I'D TRY SAYING "AHA" IN CASE IT LED ME IN THE RIGHT DIRECTION.
OH, FOR...! CAN'T WE JUST BANG THAT GLOBE WITH A SHOE OR SOMETHING?
GLOBE? WHAT GLOBE?
THAT GLOBE. WE'RE TALKING CRYSTALS, YEAH? SO LET'S HAVE A CRACK AT THE CRYSTAL BALL.
OR IS THAT TOO OBVIOUS FOR YOU?
DON'T BE RIDICULOUS. WE'RE TALKING ABOUT A SENSITIVE, SOPHISTICATED MATRIX, BASED ON TECHNOLOGY WE CAN'T EVEN BEGIN TO --
THWACK!
YOWW!!
FZZZZT!!

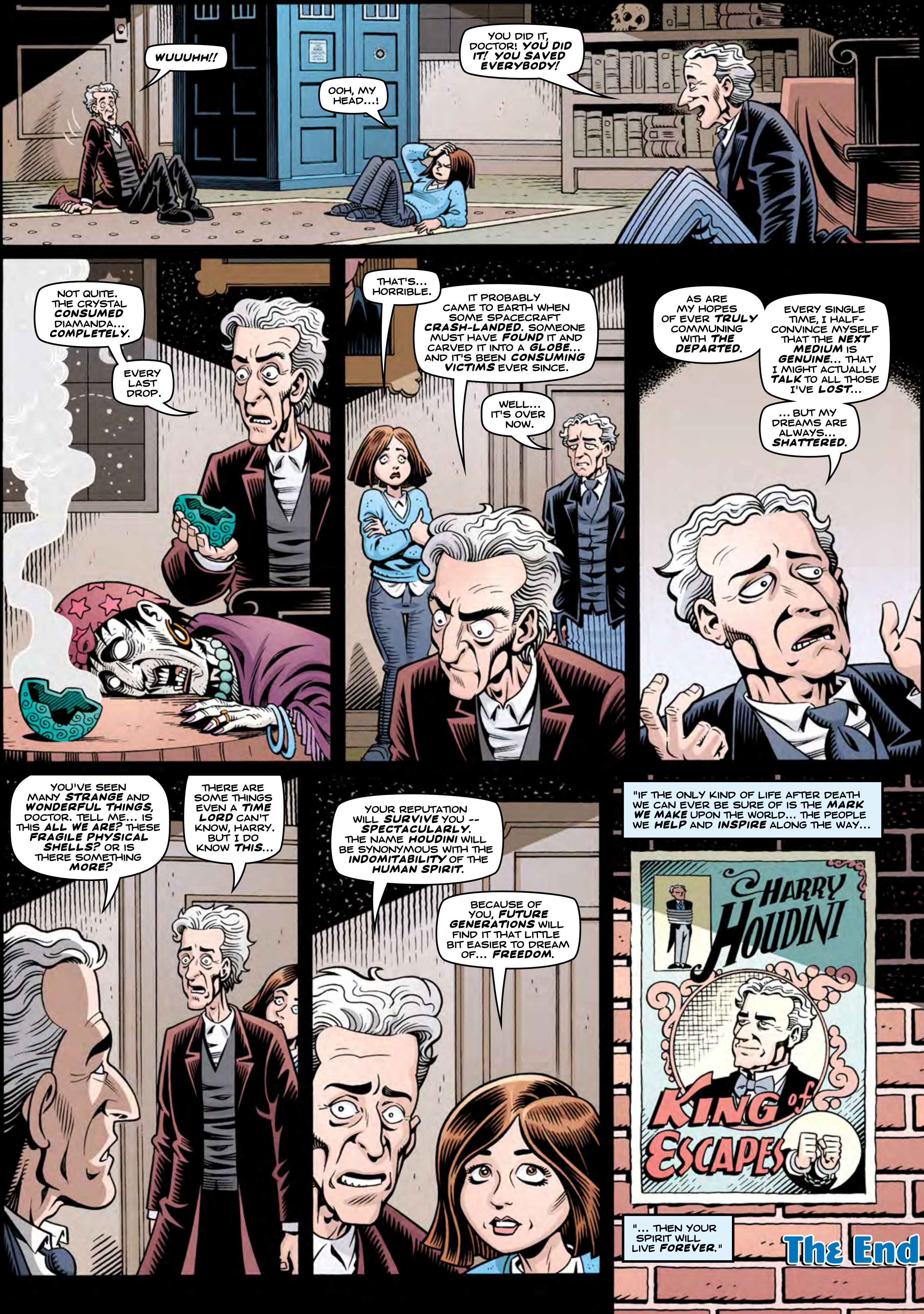

O-KAYYY... THAT WAS INTERESTING.
DO IT AGAIN.
I THOUGHT IT WAS A SOPHISTICATED MATRIX THAT --
JUST WHACK IT, WILL YOU?
THWAAKK!
FREE! I'M FREEEEE!!
ATTAGIRL!
SFFFZZZTT!
DOCTOR! IT... IT IS YOU, ISN'T IT?
YOU BET. HOW ARE YOU, HARRY? IT'S BEEN SO LONG...
COULD BE BETTER. AH, BUT WHERE ARE MY MANNERS...?
FOR YOUR DELIGHTFUL COMPANION.
CALL ME CLARA. AND CONSIDER ME... DELIGHTED!
HOUDINI! YOU'RE INSANE...
...IF YOU THINK YOU'RE GETTING OUT OF HERE ALIVE!
DIAMANDA... IF YOU'RE STILL IN THERE...
...IF YOU KNOW ANYTHING ABOUT ME AT ALL, YOU KNOW I ALWAYS FIND A WAY OUT!
WHO'S YOUR FRIEND?
MADAME TAROT... A SPIRITUALIST. OR SHE WAS, UNTIL SHE FOUND A PECULIAR CRYSTAL BALL.
WHATEVER THIS PLACE IS, THE THING THAT LIVES HERE... FEEDS ON US. AT THE FIRST SIGN OF WEAKNESS... OF DESPAIR... YOU BELONG TO IT.
DIAMANDA IS HALF-DEVOURED ALREADY. I ONLY HELD MYSELF TOGETHER BY REPEATING MY ESCAPES... BY BEING MYSELF AS LOUDLY AS POSSIBLE...
BY REFUSING TO BELIEVE THERE WAS NO WAY OUT.
HOLD THAT THOUGHT.
ENOUGH BABBLE! THE MINDS ON THIS MISERABLE PLANET ARE BARELY ANY USE AT ALL. BUT YOURS, DOCTOR... YOURS IS A RARE TREAT INDEED!
I SHALL HAVE IT!!
FZZZAAMMMM!!


IN ORDER TO PROPERLY RIPEN YOUR MINDS SO I CAN CONSUME THEM, I MUST MAKE YOU DESPAIR...
... CONVINCE YOU THAT FIGHTING BACK IS UTTERLY POINTLESS...
... AND AS FOR YOU, DOCTOR -- I WILL BREAK YOU COMPLETELY... BY MAKING YOUR PREDICAMENT THE MOST HOPELESS OF ALL!
THIS IS BAD. WHAT WOULD HOUDINI DO? BETTER YET...
... WHAT WOULD THE DOCTOR DO?
... MUST... RELAX... UNFLEX EVERY MUSCLE... BUY MYSELF ENOUGH SLACK...
CLARA! YOUR SITUATION... YOU CAN USE IT TO YOUR ADVANTAGE! TIP THE BOX OVER!
IP TH OSS OAH
THANKS FOR TRYING, HOUDINI... BUT I CAN'T HEAR A THING!
OR... HANG ON!
IS HE SAYING WHAT I THINK HE'S SAYING...?


WHATEVER IT IS, IT'S GIVEN ME AN IDEA... AND IF I'M RIGHT, I'LL FIND OUT WHOSE IT WAS LATER!
IF I'M WRONG...
HA HA HA! FEEL THE PANIC RISING IN YOUR THROATS! YOU'RE GOING TO BE -- DELICIOUS!!
SKKRASSHH!!
ONCE MORE -- UNDEFEATED!!
·GASP!· THANK GOD!
CHONK!
NO!!
THIS WILL NOT DO! I NEED TO FEED! I NEED -- THE DOCTOR!!
DIAMANDA! STOP!!
SKRRUNCHH!


DOCTOR...?
GONE!
NO -- NOT GONE...
... NEVER THERE IN THE FIRST PLACE!
DOCTOR!!
WHAT?!
LOVELY BIT OF MISDIRECTION, DOCTOR! YOU ALWAYS WERE MY BEST PUPIL...
"I NEEDED TIME TO HACK THE CRYSTAL'S PROGRAM... AND THAT MEANT MAKING DIAMANDA THINK I WAS OUT OF THE WAY FOR A FEW MINUTES. MY SONIC SCREWDRIVER MAY NOT DO WOOD... BUT MY BOOTS CERTAINLY DO!"
OUR SURROUNDINGS WERE PLUCKED FROM HOUDINI'S MEMORIES -- A LITTLE BIT OF EVERY THEATRE HE EVER PLAYED. IT'S ALL AN ELABORATE LIE. TIME TO END THIS VIRTUAL-REALITY NONSENSE...
... AND SHOW THIS PLACE FOR WHAT IT REALLY IS!
VREEEEEEE!
NO!!
WHERE ARE WE...? IS THIS... IS THIS REAL NOW?
NOT EXACTLY. THE SOFTWARE THAT'S CONTAINING US REQUIRES SOME FORM OF VIRTUAL ENVIRONMENT TO RUN...
AAUGHH! I'LL KILL YOU...
I'LL DEVOUR YOU ALL!
AAAHH!!
KRKK-KKRKKK!


I WISH... SOMEBODY... WOULD HIT THAT **ESCAPE KEY** I WAS TALKING ABOUT...
ESCAPE...? ***YES!*** CLARA, THAT'S ***BRILLIANT!***
HARRY... WHEN YOU'RE IN A ***TIGHT SPOT*** AND THERE'S ***NO WAY OUT...*** WHAT DO YOU DO?
WHY, I... I ***IMAGINE*** MYSELF BEING FREE. I PICTURE MYSELF HOW I ***WANT TO BE*** -- AND I IMAGINE A ***STRAIGHT LINE*** BETWEEN ***THERE*** AND ***WHERE I AM NOW!***
ALL RIGHT, EVERYBODY... CLOSE YOUR EYES...
...THINK OF THE THING THAT MAKES YOU FEEL THE ***MOST FREE...***
POLICE PUBLIC CALL BOX
HOUDINI
HOUDINI
...AND PUSH AS HARD AS YOU CAN!!
N-N-NOO... ***NOO... ERROR... ERROR...*** ERRXUTTXX YYY ZT37REBFGT H45TGG217HHH +++++++
SCHREEEEEEEEEEEEEEESHH


WUUUHH!!
OOH, MY HEAD...!
YOU DID IT, DOCTOR! *YOU DID IT! YOU SAVED EVERYBODY!*
NOT QUITE. THE CRYSTAL **CONSUMED** DIAMANDA... **COMPLETELY**.
EVERY LAST DROP.
THAT'S... HORRIBLE.
IT PROBABLY CAME TO EARTH WHEN SOME SPACECRAFT **CRASH-LANDED**. SOMEONE MUST HAVE **FOUND** IT AND CARVED IT INTO A **GLOBE**... AND IT'S BEEN **CONSUMING VICTIMS** EVER SINCE.
WELL... IT'S OVER NOW.
AS ARE MY HOPES OF EVER **TRULY** COMMUNING WITH **THE DEPARTED**.
EVERY SINGLE TIME, I HALF-CONVINCE MYSELF THAT THE **NEXT MEDIUM** IS **GENUINE**... THAT I MIGHT ACTUALLY **TALK** TO ALL THOSE I'VE **LOST**...
... BUT MY DREAMS ARE ALWAYS... **SHATTERED**.
YOU'VE SEEN MANY **STRANGE** AND **WONDERFUL THINGS**, DOCTOR. TELL ME... IS THIS **ALL WE ARE?** THESE **FRAGILE PHYSICAL SHELLS?** OR IS THERE SOMETHING **MORE?**
THERE ARE SOME THINGS EVEN A **TIME LORD** CAN'T KNOW, HARRY. BUT I DO KNOW **THIS**...
YOUR REPUTATION WILL **SURVIVE** YOU -- **SPECTACULARLY**. THE NAME **HOUDINI** WILL BE SYNONYMOUS WITH THE **INDOMITABILITY** OF THE **HUMAN SPIRIT**.
BECAUSE OF YOU, **FUTURE GENERATIONS** WILL FIND IT THAT LITTLE BIT EASIER TO DREAM OF... **FREEDOM**.
"IF THE ONLY KIND OF LIFE AFTER DEATH WE CAN EVER BE SURE OF IS THE **MARK WE MAKE** UPON THE WORLD... THE PEOPLE WE **HELP** AND **INSPIRE** ALONG THE WAY...
HARRY HOUDINI
KING of ESCAPES
"... THEN YOUR SPIRIT WILL LIVE **FOREVER**."
The End

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

War of the worlds

Is it possible to enjoy *Star Wars: The Force Awakens* without feeling like you're cheating on *Doctor Who*?

BY **JACQUELINE RAYNER**

AUTHOR'S NOTE: This column contains no *Star Wars: The Force Awakens* spoilers – unless you are incredibly good at interpreting non-specific noises that I've probably mistranscribed anyway. No, really, you have nothing to worry about, promise.

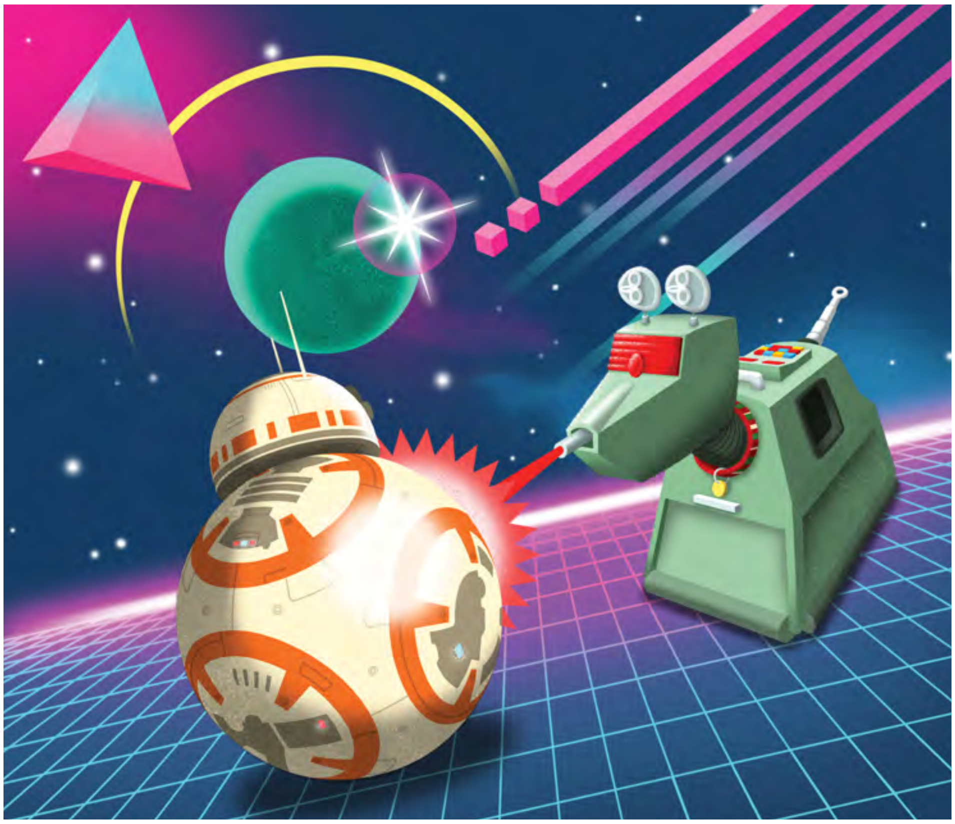


ILLUSTRATION: **JAMIE LENMAN**

'Would this be a repeat of 1977, when *Doctor Who* was suddenly relegated to "second best"...?'

Star Wars Star Wars Star Wars Star Wars. Everything recently has been about *Star Wars*. Tickets had been booked for the earliest possible performance once the school holidays had begun. Lightsabers had been wielded. Films four, five and six (*ie* the original trilogy – at least *Doctor Who* fans only argue about the *titles* of the first three stories, rather than their numbers) had been watched in preparation. The boys also consumed a fair amount of additional media, which meant that I generally didn't have a clue whether their conversation was about something so obscure from the movies that I'd never noticed it, or was something that had only ever popped up in a book, a cartoon, or a comic. I had a sudden thought. Is this what it's like for someone who only watches *Doctor Who* on TV and doesn't think about it *all the time?* Maybe if you gave them a list of Sentreal, Beep the Meep and Banto Zame they wouldn't actually know which one was from a TV story, which one was from a comic strip, and which one was from the audios? The horror!

Anyway. Back to *Star Wars*. It had been lived and breathed in the days coming up to the end of term. Could it possibly live up to the hype? I'm delighted to tell you that the answer from our household was a resounding *yes*. After we'd been to see the film, I was also very proud of the boys for their restraint. Husband and I had explained to them how knowing things in advance can spoil a film for other people, so although they desperately wanted to talk about certain events as we left the cinema, they very conscientiously referred to things as "the bit where mmm-mmm mmm-mmm-ed and there was mmm-mmm" until we were safely home again. (If only people on Twitter could exercise the same restraint.)

Husband made an interesting point about the success of the new movie: the most successful revivals of hugely popular things – notably *The Force Awakens* and *Rose* – both build on the structure of a successful original (*Star Wars* and *Spearhead from Space* respectively), while finding new ways to make them feel fresh and exciting at the same time. Less successful revivals – *The Phantom Menace* and the 1996 *Doctor Who* TV Movie – both mine the original concepts while not quite twigging what it was that made them great in the first place. (Husband just read this paragraph and says that I haven't really summed up his points correctly, but it would need an essay and I only have 700 words. Sorry. Why not buy him a pint and he'll tell you the more nuanced version himself?)

Over the Christmas holidays, the *Star Wars* love continued. *Star Wars* T-shirts were purchased and worn. There were *Star Wars* toys in the boys' Christmas stockings (even one of those rare-as-taranium Rey figures). Everyone was talking about *Star Wars*. Every conversation with every person was about *Star Wars*, even if it was just people saying they hadn't actually seen it yet, or that they had never understood what the fuss was about. It dominated everything. Was this going to be a repeat of 1977, when *Doctor Who* was suddenly relegated to 'second best' among schoolchildren, or – worse still – looked lacklustre and cheap after the thrills of the big-screen epic?

Nah. And I can prove it. Because on Boxing Day, the twins watched all the Tenth Doctor Specials from *Planet of the Dead* through to *The End of Time* Part Two. Then Non-Fan Twin presented us with his list of requests for the next day, which were *Silence in the Library*, 'The One with the Smilers', and 'The One where the Doctor Turns into a Sort of Red Zombie with the Red Liquid Stuff'. Except having watched *Silence in the Library*, they carried on to watch the rest of that season, so the other episodes had to wait until the next day.

And so, amazingly, it turns out that you really can like *more than one thing!* And one thing being good doesn't actually make something else that's good seem any less good! Who knew? This afternoon, though, we've pencilled in a battle between the boys' battery-operated Christmas present BB-8 and my remote-control K9. The outcome of which will obviously prove which is the greater science-fiction franchise once and for all. Cast your votes now... **DWM**

CHRIS

EMMA

MICHAEL

WILL

The TIME TEAM

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 758 – THE BEAST BELOW

Never forget

The people fleeing Earth on *Starship UK* have two choices – protest or forget. Let's hope the Time Team have a better reaction to this month's episode...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

We're adrift in space. Chris grips the arm of Michael's swish new sofa as if to steady himself, as Emma cranes forward for a closer look.

"Well, that's an astonishing opening shot," she says as we pan past a vast, floating city.

"Towers blocks named after counties," observes Will. "Keeping the names alive perhaps? Like beers named after old London rivers," he says wistfully.

"Everything reminds you of beer," says Chris.

It looks like the whole of the UK has taken to the stars. "What did we do that was so bad, that the rest of the Earth had to jettison us?" wonders Emma.

The outside of this vessel may be futuristic, but things are more old-school inside, where children are hard at work in a run-down classroom.

"They're still using those grim school desks," says Will, "with ink wells that haven't had ink in them since the 1960s."

Emma nods. "Even the kids look a bit moth-eaten."

The teacher is also unusual – a sinister puppet-like head mounted in a glass cabinet. And it's smiling, oh-so-creepily. All of the children are congratulated on their progress, except for poor Timmy Winters. As he approaches the Smiler, its head revolves to reveal a new, frowning face.

"I'm not sure how useful mechanical fortune-tellers are as teachers," says Emma. "Although it could be useful for *all* teachers to have a pants-wettingly terrifying face on the back of their head."

This second face has been summoned to scare the pants off poor Timmy, who has scored a big, fat zero. His pal Mandy reminds him this means he can't ride the lift to London, but Timmy won't be told, and heads into the Vator alone.

Inside is another Smiler, who is definitely not pleased to see him.

"I've heard of people being two-faced," says Chris, "but where did that third face come from?" The frowning face has turned once more to reveal another, even scarier mask. The team is horrified as the lift floor slides back, leaving Timmy to fall, screaming, into the handy furnace below.

"Well, that was grim!" says Will. "Did we just see a child killed in the pre-titles?!"

We'll have to wait and see about that. Now, what have the Doctor and Amy been up to since we last saw them leaving Leadworth together, the night before Amy's wedding?

"Show off!" tuts Michael, as the Doctor suspends Amy in space. She's floating outside the TARDIS while the Doctor holds onto her ankle.

"I hope the Doctor isn't looking up her nightie," says Chris bashfully, as if the thought had just occurred to him.

The Doctor spots *Starship UK*, and brings Amy inside and up to speed on why a whole country is powering through space.

"Solar flares, eh?" notes Chris, his interest piqued. "Like in *The Ark in Space*."

"Different decorators to Nerva Beacon," says Michael. "This lot have a much higher tolerance of clutter," he adds, as he flicks an imaginary speck of dust off his pristine coffee table.

Amy wants to explore *Starship UK*, but the Doctor has some stern words. Never get involved with the affairs of other peoples or planets.

"Good advice," deadpans Will.

"Right!" laughs Emma. "Who's he trying to kid?"

Amy asks if it's like shooting a wildlife documentary. If they see a 'wounded cub', they can't save it, they have to keep filming and watch it die.

"That's it," says Will. "The Doctor is basically Chris Packham."

They emerge onto what looks like a busy London street, and the Doctor's soon ignoring his own advice when he spots Mandy, crying on a bench.

"Didn't even last ten seconds!" says Michael.

Lurking nearby is Peter, a young man in a cassock who seems suspicious of all this. He phones a stern-looking older chap, who is watching on a monitor.

"The Demon Headmaster!" cheers Will, who has recognised the terrifying star of the 1990s series.

"Oh, Terrence Hardiman is amazing," says Chris. "Such a smooth voice. Captivating, even. Almost hypnotic..."

The Demon Headmaster, or Hawthorne, as he is apparently called here, passes on news of the sighting to a woman, whose face we can't see, who's sitting in the middle of dozens of half-full glasses of water.

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
PULL TO OPEN

MEANWHILE IN THE TARDIS...

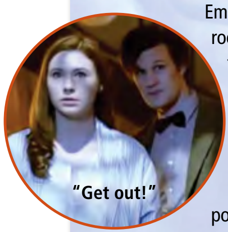
The DVD box set of Matt Smith's first year includes a scene that immediately precedes *The Beast Below*. Amy, having just boarded the TARDIS at the end of *The Eleventh Hour* is acclimitising to this extraordinary shock.

"A wee recap!" says Chris. "It's almost like an audition piece for Matt and Karen to try out the roles."

Emma thinks the scene gives the characters room to breathe: "It allows Amy to have that moment of panic and questioning without affecting the beautiful calm that begins *The Beast Below*."

"It's pleasing to see these moments of Amy in the TARDIS," agrees Will. "The Doctor is misremembering the police box though: although it got stuck in 1963, the box itself that it was disguising itself as was much older."

"Pedant," says Michael. "Matt is great. Especially when he throws Amy out of the doors at the end. It's clear it's not malicious – he brings a lovely twinkle to it."



"Get out!"

“It’s a bit harsh of the Doctor to dump Amy alone on her first time in space!”

WILL

“There’s a nice sense of mystery building,” says Michael. “It feels very old-fashioned *Doctor Who*. People watching the Doctor, who seem to know about him.”

“I love the Doctor’s observation about a child only crying silently if they’re afraid,” says Chris.

“You’d know all about making children cry,” says Emma jabbing him in the ribs.

“It’s a nice piece of writing,” says Will. “A police state – good logic. People not daring to speak up.”

Mandy scarpers, so the Doctor sends Amy to find her while he finds out what’s going on.

“A little bit harsh of him to dump Amy alone on her first time in space,” says Will.

“He knows Amy can handle herself,” argues Chris.

“Needs a kid to get into trouble!” says Michael, doing his very best Sydney Newman. Although it’s not clear if he’s talking about Mandy or Amy.

When Amy catches up with the girl, they find their way blocked by a hole. She suddenly remembers what she was supposed to be doing before she left in the TARDIS. She’s really getting married. “A long time ago, tomorrow morning.”

“Nice,” coos Michael.

“My favourite line of the episode,” adds Will.

Of course, the hole is no ordinary hole. There’s a big scaly scorpion tail stinger thing! Amy backs away and into four men dressed like Peter – Winders. The leader raises his arm and smoke belches from a ring on his finger.

“Amy’s out cold!” whoops Michael, chalking up another tally on the Team’s cliché counter. “She’s a proper companion now.”

Elsewhere, the Doctor is feeling the walls and placing his own, half-empty glass of water on the floor of a corridor below decks. The woman who was conducting her own experiment earlier appears, masked and cloaked, and whispers her suspicions.

“There’s a very *V for Vendetta* vibe to this exchange,” says Chris “Masked stranger, political intrigue, governmental sabotage...”

Emma has her own theory. “A moving city-spaceship without any engines is also reminiscent of Terry Pratchett’s *Discworld*, if you ask me,” she points out. “Perhaps it’s floating around on a giant badger?” Close, but no badger.

Oddly, the masked stranger already seems to have placed her trust in her new acquaintance: “Help us Doctor, you’re our only hope.”

“Thank you, Princess Leia,” chuckles Michael.

The mysterious stranger reveals her name to be Liz 10, before vanishing. Mysteriously.

Elsewhere, Amy has just come round. She’s now in a voting booth cubicle, with a Smiler for company and large buttons marked PROTEST and FORGET.

“Karen Gillan plays this tremendously well,” says Chris. “Her energy and twinkly-eyed demeanour...”

Amy is intrigued to discover that she’s present and correct on the electoral roll – and looking very good for thirteen hundred and six.

“This voting booth is brought to you by Jeremy Corbyn,” notes Will, as someone who looks very like the Labour leader pops up to reveal the truth about *Starship UK*. “And people say he hasn’t got a future.”

“Ah, democracy at gunpoint,” sighs Emma. “Either the citizens agree to all do something terrible to save themselves, or choose to make everyone suffer in the name of what’s right.”

Amy is shocked to realise she’s pressed FORGET. Her own tearful face is now on screen, begging her to find the Doctor and get away.

“It’s an interesting dilemma,” thinks Will. “An end to a problematic situation with the consequences that come with it, or wilful ignorance...”

A door opens in the wall, revealing the Doctor...

“There’s a delightful chemistry between Matt and Karen in this voting booth scene,” says Will.

Michael agrees. “He looks so sad when he asks Amy, ‘What have you done?’”

The Doctor says that sometimes there are things that he’s like to forget...

“That’s a tidy way of picking up the Time War basics for newcomers,” says Chris, “but showing that this Doctor is no longer dwelling on it.”

As an alien, the Doctor doesn’t have a vote, but he’s not going to wait to be asked – he brings his fist down on the PROTEST button.

“The Doctor hasn’t brought down a government in a while, has he?” says Michael.

Chris cocks his head. “Turned out for the best when he booted Harriet Jones out of office.”

“I’d *totally* press PROTEST!” insists Will, as floor disappears from beneath the Doctor and Amy.

“‘Say *weeeeeee!*’ I’m wetting myself with laughter,” cackles Chris. Emma moves further down the settee.

Deep inside the ship, the Doctor and Amy finally come to a halt with a rather unpleasant squelch.

“The Doctor’s delight at being inside a mouth is something to see,” grins Michael.

“He’s awfully Troughton in his ways, isn’t he?” says Chris. “The giddy, childlike joy in the moments of fascination and discovery. And still smiling after being puked up by some kind of beastie!”

They may have escaped the mouth of the beast, but all that’s waiting for them is another voting cubicle, complete with distinctly non-smiley Smilers. Luckily, Liz 10 appears in the nick of time.

“Sophie Okonedo is a class act,” says Michael. “And at least this time she’s not a cartoon with a ►

vampire version of Doctor Who,” referring to her previous role as Richard E Grant’s companion in webcast *Scream of the Shalka*. But who is she here?

“I’m the bloody Queen, mate.”

“Heh!” chuckles Michael. “For some reason that really tickled me,” he says.

“Bit disappointed that there’s still a monarchy in a thousand years’ time,” moans Protester Will.

“Queen Elizabeth the tenth strolling the lower decks of her country-ship, armed, like a Royal vigilante,” says Emma, proudly. “Although I’m not sure that a massive red cloak and a terrifying porcelain mask will really help you go unnoticed.”

Liz has been brought up on stories of the Doctor, and has realised he might answer her questions about what’s really going on in her kingdom. Peter reappears and carts Liz off to the Tower of London, where they’re met by the Demon Headmaster.

“Terrence Hardiman doesn’t have much to do,” admits Will. “I’d like to see him as a Full Baddie.”

“He’s still pretty scary as a Half Baddie, though,” reckons Chris, as the imposing official reveals that protesting citizens are routinely fed to the Beast.

“Protesters are fuel,” says Emma, glancing at Will. “Well that makes a sick sort of sense. Though they must have a pretty efficient energy consumption if less than one per cent protest.”

On the brighter side, the Beast apparently refuses to snack on children.

“Oh, so the kid at the beginning survived?” says Will. “That’s good. I hope he’s learnt to study harder.”

“The Doctor works everything out very quickly,” says Michael, as he reveals to a horrified Liz that the Beast is being constantly tortured, just to keep *Starship UK* moving. “I now feel like there are loads of scenes missing,” he tuts.

Emma isn’t bothered. “I love it when the Doctor’s *got it*, worked it all out and explaining things with a huge amount of restraint to hold in his disgust.”

He’s also worked out that she’s been on the throne for centuries longer than she thought. A handy video message she’s left for herself tells her that, unless she chooses FORGET, the captured star whale that’s propelling them through space will be released and *Starship UK* will disintegrate.

“Well I’m not really sure how one goes about catching a star whale,” says Emma peevishly, “let alone in secret whilst a spaceship the size of a country’s built on the back of it in time to avoid catastrophic solar flares. But there you go.”

“Why didn’t the UK build a normal ship like everyone else?” asks Will.

“None of this makes sense,” agrees Michael. “Only the UK being left behind on Earth, and then being saved by a space whale. Too many unlikely leaps.”

Chris, however, is happy to buy into it. “Torturing a big, innocent creature so that an entire civilisation might travel and thrive… heavy stuff for teatime!”

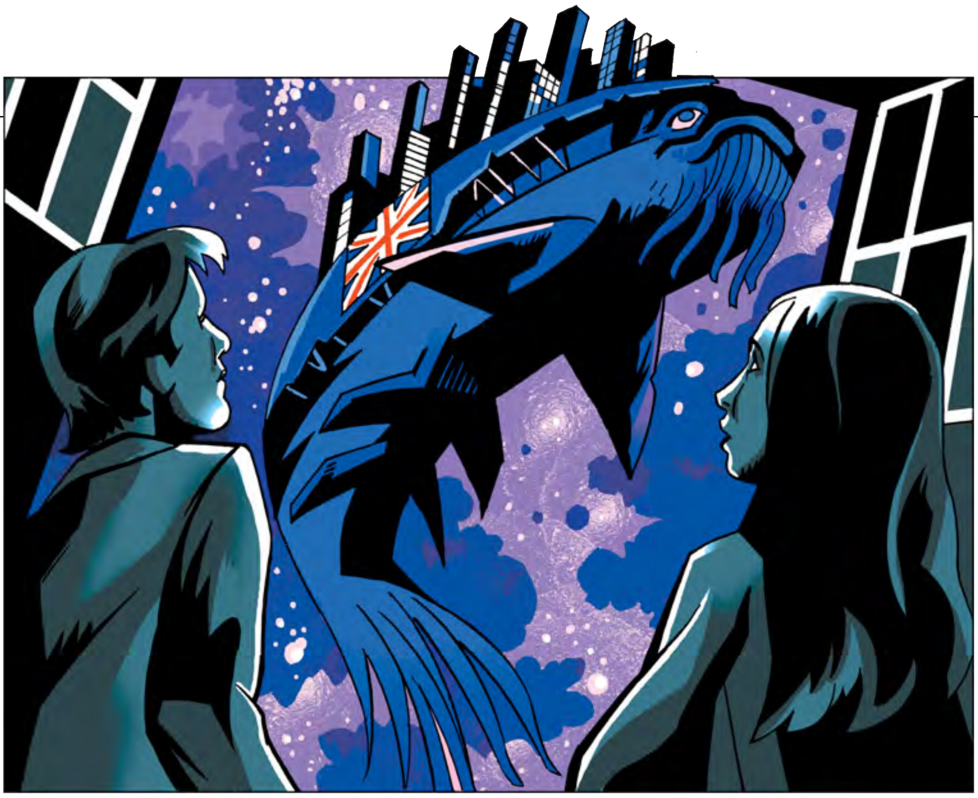
Amy decides to take direct action, grabbing Liz’s hand and hitting ABDICATE, releasing the star whale. But the ship’s not falling apart. It’s going faster!

“Well, it seems it was all a misunderstanding,” says Will. “These things happen.”

Clever Amy worked out that the star whale wasn’t captured – it came of its own accord. Like the Doctor, it just couldn’t stand to see children crying.

“I know that Amy needs to earn her stripes as a companion,” says Michael, “but the Doctor should really be the one who works it all out.”

Will agrees. “I don’t want to begrudge her a win, but it leaves the hero oddly impotent.”



> “If they’d materialised *below* the ship, they’d have solved this a lot quicker!”
>
> **MICHAEL**

“No way!” says Emma. “I think she’s the only one capable of seeing it. I know it’s a bit hammered home, but the comparison between the Doctor and the star whale *has* to be made by someone else”

Later, the Doctor stands at a window, looking out at the stars and contemplating the situation, helped along by Amy. “Very old, and very kind, and the very, very last. Sound a bit familiar?”

“Yes, yes, yes,” sighs Will impatiently, “we *got* the Doctor/whale similarity in the last scene, thanks!”

“Matt and Karen are doing their very best to make this all work,” say Michael charitably.

Emma is feeling warm and fuzzy. “It’s nice to see them hug – for the first time in a long while the Doctor and his companion seem more equal.”

“If the TARDIS had materialised *below* the ship in space, they might have solved this a lot quicker,” says Michael, as the mighty star whale is revealed.

And what’s that on the side of the ship?

“Amy’s crack!” yells Will.

“Can we not call it that please?” begs Emma.

“Didn’t love that episode,” admits Michael. “It started well – Matt and Karen are really engaging, but the story was a mess. I’d have happily watched more of Liz 10, and Terrence Hardiman as a proper villain going head to head with the Doctor.”

“There wasn’t much plot,” adds Will, “and it relied on the whole population being wilfully ignorant. But I could suspend my disbelief enough to enjoy it.”

“I liked it,” says Emma. “Some good moral questions dressed up in a fun, if heavy-handed way.”

“I didn’t think it was bad,” says Chris. “It had some excellent ideas and is performed in such an exciting way, particularly from our two new leads, that gives me hope for the rest of this series.”

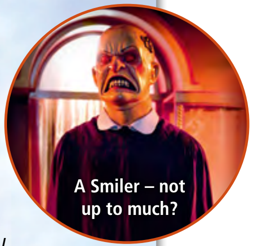
And talking of the rest of the series, Winston Churchill has just phoned the Doctor. Somewhere in war-torn London, the Daleks are waiting… DWM

AND YOU SAID…

BLAINE COUGHLAN: Lift musak is bad enough, so I’m not quite sure whose idea it was to broadcast a little girl reading twee rhymes in the ’vators’ of *Starship UK*. I imagine that would become considerably annoying after the first few weeks of living there!

JACOB LOCKETT: Matt Smith is bedding into his role quite nicely here, at every possible moment imbuing the Eleventh Doctor with quirks and mannerisms that are totally original and fun to watch. What other Doctor would adjust his bow tie while facing an oncoming tsunami of whale sick? Not many!

KATIE DAVIES: The Smilers look wonderfully sinister, but they don’t actually *do* anything. Once you realise that, they’re no threat at all!



A Smiler – not up to much?

MARTIN PAXMAN: *The Beast Below* featured some stunning sets, but I only realised the extent of when when I saw the *Doctor Who Confidential* following the episode. So much was never seen in the episode itself – what a waste!

SAMANTHA CARPENTER: How wonderful to see the Doctor free of the angst that plagued him during the final days of his previous incarnation. He’s clearly thrilled that he has a travelling companion once more.

JAKE SMITH: What a thrilling way to end the episode – the promise of a Dalek story with Winston Chrurchill!

The Time Team will be watching *Victory of the Daleks* in **DWM** 497 and *The Time of Angels/Flesh and Stone* in **DWM** 498. Send your comments about these stories to *dwm@panini.co.uk*

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ANTHONY READ 1935-2015

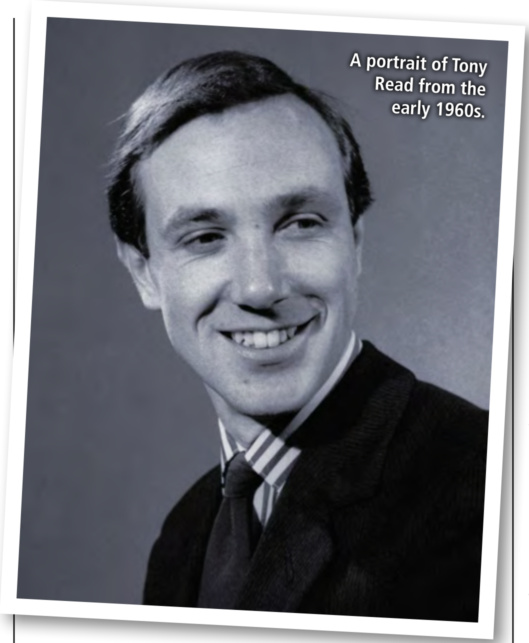
THE TROUBLESHOOTER

"*Doctor Who* was always a bit special to me," said Anthony Read, who died on 21 November 2015. We pay tribute to the writer and script editor, with contributions from his colleagues and previously unpublished quotes from interviews conducted in 1990 and 2008.

FEATURE BY **MARCUS HEARN**

Everything about Anthony Read seemed carefully considered – from his scrupulously trimmed beard to the meticulous way he approached his craft. If he isn't better remembered, it's probably because his career is so difficult to categorise. In one 12-month period from 1980-81, his work encompassed such diverse assignments as *Hammer House of Horror*, *The Professionals* and children's favourite *Into the Labyrinth*. His talents as a writer, editor and producer made him one of British television's go-to guys for the best part of four decades. For a brief but intriguing period in the late 1970s, he lent those talents to *Doctor Who*.

These were the days when the *Doctor Who* script editor acted as one of its showrunners, his influence on the programme being comparable to, or sometimes greater than, that of its producer. In an era when *Doctor Who*'s relevance was threatened by the seismic impact of *Star Wars*, Read and his producer Graham Williams introduced a new style of storytelling that took the series in a fresh and sometimes experimental direction.


A portrait of Tony Read from the early 1960s.

Anthony Read was born in Cheslyn Hay, Staffordshire, on 21 April 1935. His mother's family ran the village pub and his father was a miner who fought the Blitz fires in Coventry during the war. Tony was an only child, and just seven years old when his father died in a pit accident.

Despite this tragedy and the hardship that ensued, Tony proved to be an enthusiastic pupil. He took his 11-plus exam early, gaining a scholarship to Queen Mary's Grammar School in Walsall when he was ten. At the age of 16 he was offered places at Oxford, the Slade School of Fine Art and RADA, but chose to attend the Central School of Speech and Drama because that was the only place that would allow him to enrol at 17. "My dad did everything early," reflects Tony's daughter Emma. "He was just running at life."

Tony described his decision to attend Central as largely pragmatic. "I'd always wanted to be a writer since I was six years old," he said. "I trained as an actor to learn about theatre, to learn about drama. That was the only way you could do it in those days, because there were no drama departments in universities."

While at Central he became best friends with fellow student Ian Hendry. Together they formed a company called Theatre Unlimited, which toured Britain and even crossed the Iron Curtain. When they were booked to appear at a stadium in Bucharest, the locals were so starved of Western culture that there was a stampede to get into the venue. Tony was caught up in the crush and briefly hospitalised.

Some of Theatre Unlimited's two-act productions required Tony to work front-of-house for the first half and perform on stage for the second. As a result, the first line of his CV described him as an actor-manager at the age of just 18. It was an exhausting experience that partly prompted him to turn his back on acting.

When he left Central he found work as an advertising copywriter before being drafted into the army for his National Service. Read family legend has it that Tony was typically philosophical when his sergeant ordered him to shout at the soldiers in a drill square. "Why?" Tony responded. "They're all intelligent graduates from Oxford and if I ask them reasonably it'll achieve exactly the same results." Thereafter, Tony was excused square-bashing and instead given an office job. For the remainder of his National Service he occupied an office that gave him a picturesque view of Stonehenge on the horizon.

Tony was demobbed in 1956 and returned to Walsall, where he met Rosemary Kirby in the Clover Milk Bar. They were married soon after.

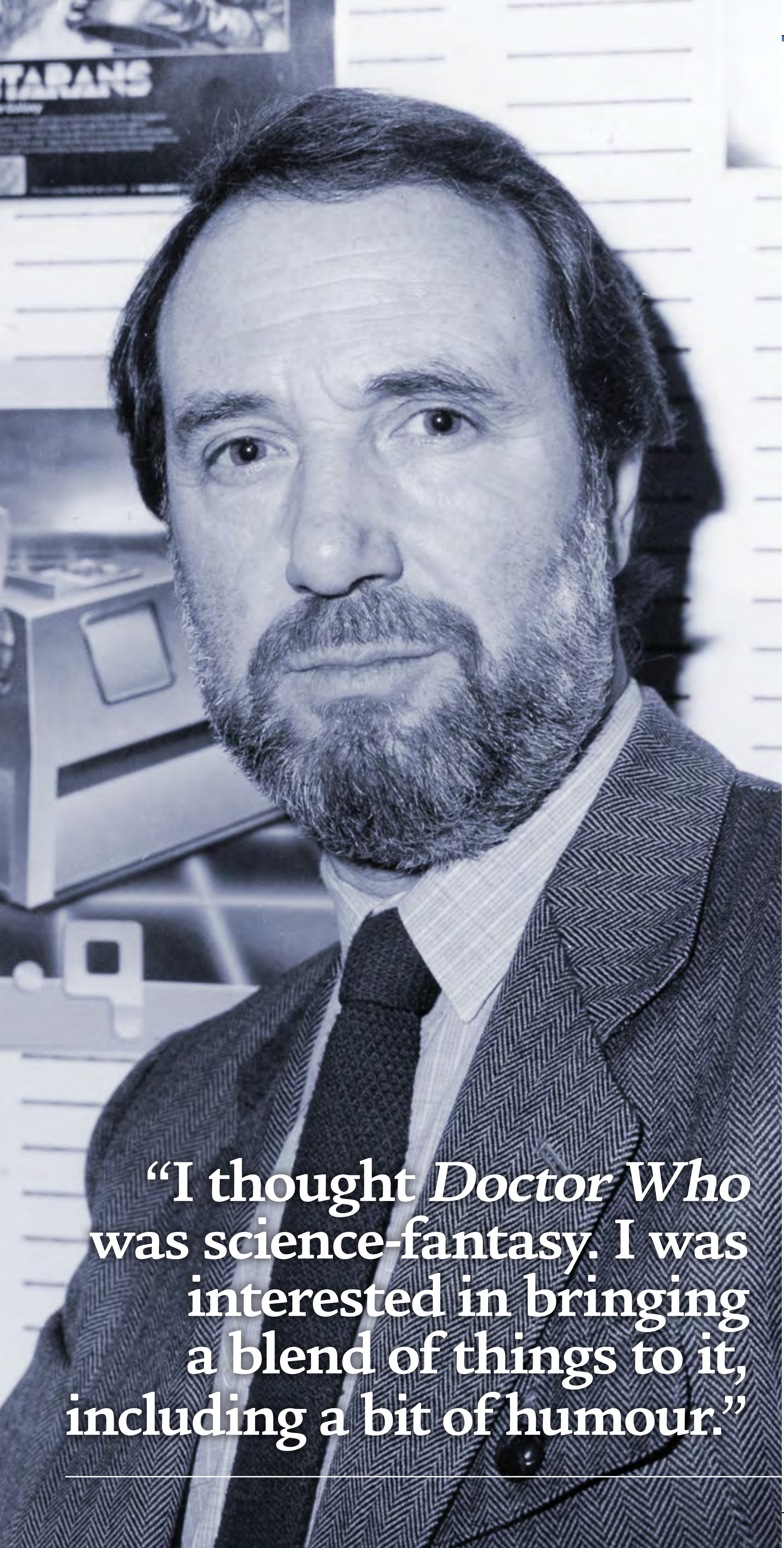
By this time, Tony had secured a job with publisher Newman Neame. He persuaded his bosses to transfer him to the company's London office, and in 1959 Tony and Rosemary began a new life in Hampstead.

Tony later worked for another publisher, Jonathan Cape, but spent the evenings honing his skills as a scriptwriter. His first television commission came in 1960 when he was asked to contribute to *Police Surgeon*. The series had been initiated by Sydney Newman, the Head of Drama at ABC Television, and included an early starring role for Tony's old friend Ian Hendry. Unfortunately for Tony, *Police Surgeon* was cancelled after only 13 episodes – before his script was produced. "They changed the format and decided they wanted big-name writers," he said. "Instead of a half-hour show they made it a one-hour show and called it *The Avengers*."

Tony would encounter Newman again, shortly after the executive left independent television for the BBC. In autumn 1963, Tony was given a three-month contract as a BBC scriptwriter and 'adapter'. "When I arrived for my first interview I remember they were filming the first episode of *Doctor Who*," he said. "The week I began working there was the week the first episode went out. I was working for the great Sydney Newman, who had done so much to start *Doctor Who* in the first place. That was a happy memory, and *Doctor Who* was always a bit special to me."

Tony's first television credit arrived in May 1964 with an episode of *Detective*. He made such an impression that he was quickly promoted to story editor and offered a permanent contract. On *Kipling* (1964) he wrote three episodes and devised an ingenious way of threading the disparate stories

Ian Hendry as Dr Geoffrey Brent in *Police Surgeon* (1960).



“I thought *Doctor Who* was science-fantasy. I was interested in bringing a blend of things to it, including a bit of humour.”

Tony on location for *The Troubleshooters* in 1971, with his wife Rosemary (left) and Emma (bottom left), one of their two daughters.

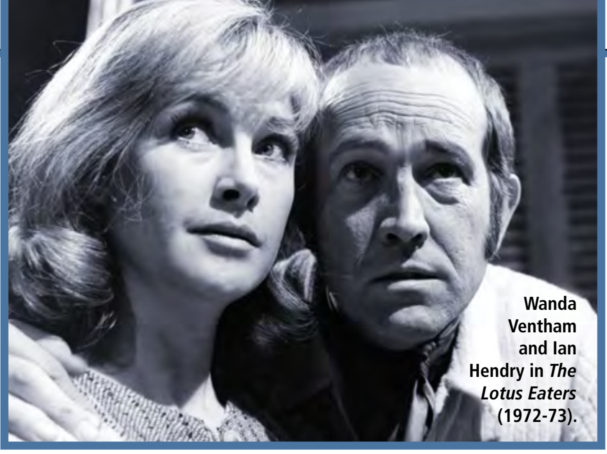
into a narrative featuring young and old versions of Rudyard Kipling himself.

In 1965 he became the story editor of *Sherlock Holmes*, one of several series that grew out of the *Detective* anthology. Tony’s views on storytelling and script structure may have been traditional, but his methodical approach and efficient problem-solving were widely admired in the drama department. Later that year he was called upon to nail the format for a new series that was floundering in pre-production. *Mogul* was devised by John Elliot and dramatised the machinations of a major oil company. It was an idea that promised action and boardroom intrigue against a backdrop that the public still considered glamorous. Several months and too many cooks later, Tony was dismayed to find that the oil company’s global operation had been restricted to the North Sea and its name had been changed from Mogul to Delta International. “It was the least catchy thing you could think of,” he said. “I was asked to see if I could get it back on the rails, and then Peter Graham Scott came in as the producer.”

The oil company stayed as Mogul, but after the first series the show was renamed *The Troubleshooters*. Tony eventually received a credit as fully fledged producer, staying with the series until it came to an end in 1972. “I had a virtually free hand to do what I wanted,” he said. “The only people I really had fights with were foreign governments, embassies and high commissioners, because we always used real countries, always named names and always depicted real political situations.”

Tony looked back on *Mogul*/*The Troubleshooters* as a career highlight, largely because of what he felt he achieved with the scripts. “The brief to the writer was always the same,” he said. “I asked them to write me a single play that would stand on its own and say something worthwhile.”

After *The Troubleshooters*, Tony was asked to develop another initially problematic format. *The Lotus Eaters* starred Ian Hendry and Wanda Ventham as expatriates living on a Mediterranean island. As the story unfolded the couple’s improbable secret would be revealed. Tony chose the fishing village of Aghios Nikolaos as a filming location when he visited Crete with the series’ creator Michael J Bird in 1971. The dynamic cast and exotic setting helped to make the show a hit, but writer David Fisher remembers that it wasn’t plain sailing. “Tony was never very happy about *The Lotus Eaters*,” he says. “Nor was anybody else. It was a very dodgy idea, I think, and everybody felt it. He would say, ‘I’m working on this godforsaken thing – would you like to come and write some of it?’ And he was such a nice man I don’t think anybody ever turned him down.” ►


Wanda Ventham and Ian Hendry in *The Lotus Eaters* (1972-73).

◄ The alcoholic Hendry was now harder to handle than he had been during the more innocent days of Theatre Unlimited, and Tony bowed out of *The Lotus Eaters* after the first series. He was next given *The Dragon's Opponent*, a four-part biography of 'Wild Jack' Howard (played by Ronald Pickup), but this proved to be his final foray as a producer. "I was getting a bit fed up of being trapped inside the BBC, and they didn't want to do the series I wanted to do," he remembered. Considering that the 'golden age' of television he had first enjoyed in the 1960s had come to an end, he tendered his resignation.

Tony was soon earning more as a freelance scriptwriter than he had as a staff producer. In summer 1977, he received a phone call from Graeme McDonald, the BBC's newly appointed Head of Serials, asking him to come back as a script editor. Tony had no hesitation in refusing. "I said, 'No thanks – it took me ten years to dig myself under the wire last time!' And then Graeme said, 'Oh, that's a pity... we're thinking about *Doctor Who*.' At which point I said, 'Ah, well... wait a minute...' I told him I would come back for *Doctor Who*, as long as it was only for one series. He agreed, but then said I'd need to come in a bit earlier. He said, 'You can't just walk into *Doctor Who*, there's so much back history to learn.' He asked me if I'd like to take over from [outgoing script editor] Bob Holmes during the series they were currently making."

The hiring of Read was almost certainly an effort by McDonald to pair *Doctor Who*'s incoming producer Graham Williams with a familiar and more experienced collaborator. "Graham was another incentive for me to go back to the BBC," said Tony. "When I had been a producer on *The Troubleshooters* I had trained Graham as a script editor. I'd subsequently worked for him as a writer. Now he had been promoted to become the producer of *Doctor Who* and I was going to be *his* script editor. We worked together very well and it was a very happy relationship."

Williams' inexperience wasn't the only reason *Doctor Who* needed a safe pair of hands. Mary Whitehouse, chief campaigner of the National Viewers' and Listeners' Association, had raised serious concerns about the levels of violence in recent episodes. Her complaints had been partly upheld, and Williams was under instructions to make the 1977 series more family-friendly. Tony was entirely sympathetic. "We felt that the previous episodes, produced by Philip Hinchcliffe, had gone a bit too far," he said. "Things like *The Deadly Assassin* [1976] had been a bit strong and the tone had become too nasty. This isn't a criticism of Philip, because the show had worked well during that time. We just felt that we couldn't go any further down that direction. So we decided not to have any edgy violence and we tried to undercut the nastiness with humour. It was never our intention to spoof the show, but we felt we could get away with a whole lot more if there was a bit of fun going on at the same time."

Even before he started shadowing Robert Holmes, Tony had a clear perception of *Doctor Who*'s demographic. "I regarded it as having a family audience," he said. "That's the audience that's always interested me most. Obviously it had a strong leaning towards children, but I never saw it as a kids' show. I didn't see *Doctor Who* as science-fiction either, or not hard science-fiction anyway. I thought *Doctor Who* was science-fantasy. I was interested in bringing a blend of things to it, including a bit of humour and a bit of fantasy, in ways that could be appreciated on different levels. That was the direction I wanted to steer the series."

Tony made a point of watching *Horror of Fang Rock*, which was broadcast in September 1977. He officially joined the series with *Image of the Fendahl*, which was in studio the same month. The story's documentation is the first to bear Tony's credit as joint script editor, although Robert Holmes received the sole credit on screen.

Production of *Doctor Who*'s fifteenth season continued with *Underworld*, a bold interpretation of *Jason and the Argonauts* written by series veterans Bob

Tony Read formally joined *Doctor Who* during production of *Image of the Fendahl* in September 1977. Sitting at the very front of this group – from left to right – are Tony Read himself, director George Spenton-Foster and producer Graham Williams.

Read's first script for the series – *The Invasion of Time* – proved a bit of a headache.

> “*The Invasion of Time* was one of the most hairy experiences I'd had! I just thought, ‘I think we got away with it.’”
>
> **ANTHONY READ**

Baker and Dave Martin. “We called the spacecraft the *P7E*, which was Persephone, obviously,” said Martin. “Anthony Read, being the sort of character he was, saw straight through this to the Greek mythology bit, and was all for it, so in a way we were dangling a sprat to catch a mackerel there.”

Whether by luck or judgement, Baker and Martin's assessment of their new script editor was perfectly attuned to his new approach. Under Robert Holmes, *Doctor Who* had plundered storylines and iconography from numerous vintage movies. Under Anthony Read it would take its inspiration from classic myths and legends.

“It's an added dimension to people who know the original stories, because they can maybe see the parallels and follow it through,” said Tony, describing *Underworld*. “We all know *West Side Story* is *Romeo and Juliet*... It's a good source of classic material that everybody knows and trusts and likes. It's part of the general cultural history that we all share.”

While Tony was plotting his grand design for *Doctor Who*, Williams was wrestling with the first of the major production problems that would blight his tenure. The country's spiralling inflation was rapidly diminishing the show's already slender budget. *Underworld* was nearly scuppered by a lack of resources, but Williams was determined not to stumble so early in his producing career. He found a way to complete the serial by relying on less-than-convincing camera trickery.

There was worse to come. Tony had commissioned former *Troubleshooters* and *Lotus Eaters* writer David Weir to write *Killers of the Dark*, a six-part series finale set on Gallifrey. The scripts arrived late and proved unworkable. “I trusted him implicitly as a craftsman and a creator, but like a good many people – he wasn't alone in this by any means – David couldn't really get hold of the idiom of *Doctor Who*. It's a funny old beast, you know.”

Tony asked his predecessor for a quick replacement, but the battle-weary Holmes declared himself unavailable. There was no alternative but for Tony to do it himself. “I went off and wrote it, and Graham reverted to being a script editor,” he said.

Read and Williams hastily concocted *The Invasion of Time*, being careful to make the most of existing costumes, sets and props wherever possible. The cliffhanger of Part Four revealed the Sontarans as the surprise villains of the piece, as their audacious scheme to occupy the Doctor's home planet appeared to reach fruition. “In terms of structure, Graham and I always used to talk about a six-parter as having a ‘dog-leg’, where the story went off on a tangent,” said Tony. “Generally speaking, you tried to bamboozle the audience as much as possible.”

Having achieved the near-inconceivable by writing six episodes in little more than two weeks, it must have been galling when production of *The Invasion of Time* was further jeopardised by industrial action. The serial was eventually recorded from November to December 1977 and broadcast under the fictitious writing credit ‘David Agnew’. Graeme McDonald had insisted that Williams and Read adopt a pseudonym, not wanting to foster the impression that one of his producers had commissioned his own script editor.

Although it went on to win the *Doctor Who* Appreciation Society's annual poll, *The Invasion of Time* has been criticised for the abrupt departure of companion Leela (Louise Jameson) in Part Six. “The character of Leela was very much one who depended on emotions and intuition, so I don't think it would be that much out of character for her to get swept away by somebody,” said Tony, defending Leela's sudden romance with Gallifreyan Andred (Chris Tranchell). The truth behind the relationship's lack of development was even more prosaic – both Read and Williams had been hoping Jameson would reconsider her decision to leave the programme so tried to keep her options open for as long as possible.

Tony summed up *The Invasion of Time* as “one of the most hairy experiences I've ever had in television... I recall not being overly disappointed. I suppose basically the thought I really had was, ‘I think we got away with it.’”

At the end of 1977 his spirits were dampened by a trip to London's West End in the company of Graham Williams and the programme's star, Tom Baker. The three of them went to a preview screening of the epoch-making *Star Wars* at the Empire cinema in Leicester Square. “We came back green with envy,” said Tony, “but also pretty blown away by the scale of it and the size of it.”

Williams considered the film's story to be shallow, but it's possible Tony recognised that writer/director George Lucas was drawing on the same wellspring of myths and legends as *Doctor Who*. Although intimidated by the production values of *Star Wars*, Tony was confident that the quality of *Doctor Who*'s storytelling would help it flourish in the face of such competition.

The 1978 series would be the first in *Doctor Who*'s history to connect each story with a theme. The quest for the Key to Time wasn't Graham Williams' only innovation; the new episodes would see a convivial battle of wits between the Doctor and an intellectual equal in the shape of his new ►

THE NEGOTIATOR

On location in Kenya for *The Troubleshooters*, Anthony Read's diplomatic skills narrowly saved him and actor Ray Barrett from being murdered by drunken soldiers. If he could talk his way out of that then he was surely the ideal candidate to deal with *Doctor Who*'s sometimes temperamental star.

“I always say Tom Baker didn't play Doctor Who, Tom *was* Doctor Who,” said Tony in an interview with Richard Molesworth. “He got more difficult to control as he became utterly established in the role and a national institution. And it's very hard to control national institutions.”

Tony discovered that Baker didn't necessarily rewrite the dialogue he gave him, but did have a habit of adding new lines. “Sometimes the bits he put in were very good because they were part of the character,” he said, “and generally speaking he was right. But not always. When he wasn't, you'd have to say, ‘No no no Tom, let's stick to what's there.’”

Following Leela's departure in *The Invasion of Time* (recorded in 1977) Baker suggested that her replacement should be a parrot or a talking cabbage. Tony cheerfully dismissed the request as “a bit way out”, but seems to have been complicit in a notorious scene that nearly made its way into *The Stones of Blood* the following year. During rehearsals for the story, Romana (Mary Tamm) and K9 presented the Doctor with a cake celebrating his birthday – a nod to the fact that *Doctor Who* was celebrating its 15th anniversary. “I have a vague memory of Tom walking into the bar with the idea on this sheet of paper in his pocket,” said Tony. Producer Graham Williams regarded the scene as too self-referential so it was never recorded.

K9 wasn't the only one to turn his nose up at the Doctor's birthday cake.

companion, a Time Lady called Romana (played by Mary Tamm).

Tony carefully balanced the season, giving each story a distinct tone and dividing the commissions between old hands and *Doctor Who* newcomers. Tony felt the Key to Time would “give the Doctor more of a sense of purpose than simply freewheeling about all over the place… it added a hook.” He commissioned Robert Holmes to write the opening story, *The Ribos Operation*, before turning to a relative unknown for the next adventure.

Douglas Adams had been knocking on the door of the *Doctor Who* production office since 1975, but while Holmes had recognised some potential in the novice writer he hadn’t felt equal to the task of taming his exuberant creativity. Tony admired Adams’ scripts for the *Hitchhiker’s Guide to the Galaxy* radio series so accepted the challenge, commissioning Adams for *The Pirate Planet*. Tony described Adams as being “lovely and smashing,” with the caveat that “he had that feeling, like most brilliant people, of being slightly dangerous…”

Adams’ work was submitted to the scrutiny of Graeme McDonald. In a memo to Read dated 14 March 1978, McDonald pointed out that *The Pirate Planet*’s draft scripts were in no fit state to be seen by the serial’s director Pennant Roberts: ‘We’re doing science-fiction remember not comic cuts,’ he wrote. ‘The Captain with the parrot is a cod figure out of *Treasure Island* with jokey lines which will inevitably lead Tom [Baker] to stop taking himself seriously again… I suggest we must substitute a stronger set of scripts before Pennant joins.’

Tony was aware that Adams had not yet learned how to structure a television script, but persuaded both McDonald and Roberts that the ideas were worth developing. The finished story proved to be one of the eccentric highlights of the year. “I thought it was an enormous success,” said Tony in an interview with Kevin Davies. “Graeme McDonald, bless him, called me and said, ‘I was wrong, you are right. Congratulations!’”

The increased prominence of the Doctor’s companion was a characteristic of the scripts Tony commissioned, and there were more strong roles for women in *The Stones of Blood*. Tony had been intrigued by stone circles since gazing out at Stonehenge during his National Service. Together with David Fisher, he developed an eerie story about ancient stones that could not only move but drain the life from their victims.

“I wanted each serial in that series to have its own flavour, and *The Stones of Blood* was probably the most horrific one,” said Tony. “One of the problems with doing horrific stories is knowing just how far you can go. There was no point being namby-pamby about the thing – it had to be full-blooded, if you’ll forgive the pun. When you’re working within a story and you’re very close to it, very often you can become unaware of how far you’ve gone. In those instances it was very useful to have a fresh eye, and in the case of *Doctor Who* at that time the fresh eye was the [uncredited] executive producer Graeme McDonald. He felt we’d gone a bit too far in one scene, and asked us to take it out.”

The creatures in *The Horns of Nimon* (1979-80) were based on the Minotaur of Greek legend.

> “Romana took a more important role in *The Horns of Nimon* as it seemed to me that she was the Doctor’s equal.”
>
> **ANTHONY READ**

The Androids of Tara was the next story into production. This thinly veiled *homage* to Anthony Hope’s *The Prisoner of Zenda* was given a high-tech twist by David Fisher and swashbuckling flair by director Michael Hayes. The chief android of the title was originally going to be a double of the Doctor, but Read told Fisher the story would be more interesting if there were two Romanas instead, once again putting female characters at the forefront.

The fifth story, *The Power of Kroll*, was a rare misfire from Robert Holmes that Williams correctly identified as one of the weakest entries in that series. The Key to Time reached a strangely muted climax with *The Armageddon Factor*, a six-part adventure by Bob Baker and Dave Martin. Much like Read, Mary Tamm had only agreed to one series of *Doctor Who* and was adamant that *The Armageddon Factor* would be her final story. In a repeat of the mistake they’d made with Louise Jameson in *The Invasion of Time*, Read and Williams hoped they could persuade her to stay. This time round, however, Read didn’t even write a departure scene in Part Six. It was a decision that would lead to a highly creative explanation for Romana’s changed appearance when the next series began.

There was misplaced optimism all round, as Williams also underestimated his script editor’s resolve to leave *Doctor Who*. “The powers that be, or certainly Graeme McDonald and Graham Williams, both knew that I had signed up strictly for one series,” said Tony in an interview with Ed Stradling. “I think that they lived in the hope that maybe I wasn’t that serious and maybe I would stay around. But I was absolutely serious; I had other things I had to do and wanted to do. So in the end I think it became a bit of a scramble to find a replacement.”

Much to Tony’s amazement, the show’s next script editor was none other than Douglas Adams. “Douglas was the worst script editor I ever encountered in my life,” says David Fisher, chuckling. “Tony always told me that when they said they were getting Douglas in as the script editor he burst into laughter and then into tears. I don’t know if that’s true.”

Tony admitted that Adams was “not the most organised of people, but he did have what I thought would be a very valuable asset to the programme – this ability to come up with offbeat ideas.”

THE PERSUADER

Anthony Read first commissioned writer David Fisher [pictured right] for the 1967 series *This Man Craig*. They continued their collaboration on *The Troubleshooters*, latterly co-writing books such as *Berlin: The Biography of a City* (1994), *The Proudest Day: India’s Long Road to Independence* (1997) and the award-winning *Kristallnacht: Unleashing the Holocaust* (1990).

In 1978 Tony asked David to write *The Stones of Blood* and *The Androids of Tara* for *Doctor Who*. “It was all very casual in those days,” says David. “Tony phoned me up and said, ‘How would you like to write *Doctor Who*?’ And I said, ‘Yes, why not. My children love it.’

“The great thing about Tony was that you could go to him with what were sometimes dodgy ideas and he would hear you out. He would never pooh-pooh your ideas – he would either accept them for what they were or make them better.

“When I wrote *The Androids of Tara* there was a feeling that we should take inspiration from classic stories. Tony said, ‘Do you fancy doing *The Prisoner of Zenda*?’ I thought on my feet and said I could see two, if not three, ways the story would come together. He had a great capacity for persuading you to do things against your better nature!

“Tony was a very kind and courteous man, and that’s what made him a good script editor.”

PHOTO © MARCUS HEARN

Tony retreated to the office at the end of his garden, a converted shed his family affectionately dubbed 'The TARDIS'. He had an in-tray full of freelance commissions for other programmes, but only a few months passed before *Doctor Who* was back in his life. In March 1979 Adams asked him if he could come up with a story for the new series. In a memo to Graeme McDonald, Adams was forced to admit that he had been unable to find any new writers who grasped *Doctor Who*'s format, adding that 'we now have to turn back to tried and tested professionals in order to make up for lost time.'

Tony obliged with a four-part story that reinvented the ancient Greek myths he had studied while researching Crete for *The Lotus Eaters*. *The Horns of Nimon* was also true to form in that it gave Romana a prominent piece of the action. "Romana took a more important part because it seemed to me they hadn't been making the best use of the idea that she was the Doctor's equal," he said. "It might be an idea to give Romana, and Lalla Ward who was then playing her, the chance to show herself as the Doctor's equal intellectually."

The parasitical Nimons were clearly based on the Minotaur, and their labyrinth would be revealed as a giant positronic circuit. Tony was frustrated that the production didn't make more of the latter plot twist, and was similarly disappointed that he received little support when querying the script's camp interpretation by director Kenny McBain. "The thing about playing comedy, certainly Douglas' type of comedy, is that you do it absolutely straight-faced," said Tony. "You play it for real, you play it seriously. Once you start hamming it up then you lose credibility."

The Horns of Nimon was an ignominious end to Tony's *Doctor Who* career, but his freelance work went from strength to strength over the next few years. He outraged Mary Whitehouse with *The Omega Factor* (1979), reinvented a cinematic institution with the television anthology *Hammer House of Horror* (1980), co-wrote thought-provoking science-fiction in *Sapphire & Steel* (1981) and created the popular veterinary drama *One by One* (1984-87). Following his adaptation of John Wyndham's *Chocky* (1984) he was flattered to hear from the late novelist's brother and widow. "They said it was the only dramatisation of any of his books in any medium that they'd actually enjoyed. That was really very nice." The serial was so popular that the Wyndham estate allowed Tony to create two original sequels, *Chocky's Children* (1985) and *Chocky's Challenge* (1986).

Joanna Lumley and David McCallum in *Sapphire & Steel* (1979-82).

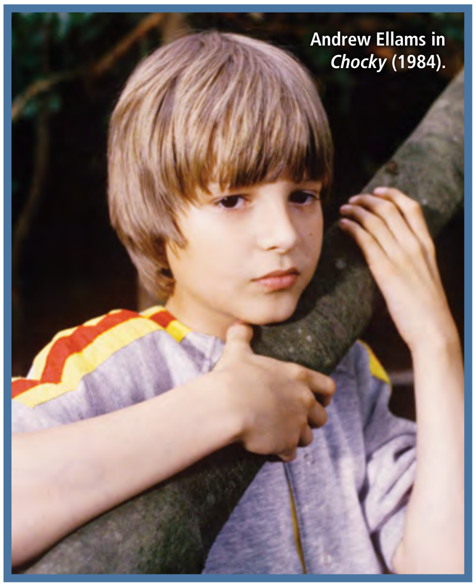
PHOTOS © REX

A new audiobook adaptation of *The Horns of Nimon* was commssioned in 2013, but never came to fruition.

In amongst all this activity, Tony found time to maintain his longstanding commitments to the Writers' Guild of Great Britain. He served as the Chair of the Guild from 1981-82, and for many years was a member of its Executive Council, TV Committee and pension scheme trustees. While representing the Guild he helped to draft the proposal that led to the establishment of Channel 4.

"By all accounts Tony attended more committee meetings than any other person in the history of the union," says the Guild's General Secretary Bernie Corbett. "He never even claimed his train fare or anything like that. I think he was very aware of the dangers of the media industries and the creative world. He had a deeply ingrained sense of fairness and he wanted to play a part in protecting writers. Some people are great writers and some people are great stalwarts of the Guild. Tony managed to be both."

In the 1980s Tony embarked on a parallel career as an author, co-writing numerous books on twentieth-century history with David Fisher. "I wouldn't say he was self-educated, but he was the sort of person who wanted to get everything right," says his daughter Emma. "When he started writing his books he taught himself German so he could properly interview people in Germany and read documents in their original form. I think that intelligence shot through everything."



Andrew Ellams in *Chocky* (1984).

By the 2000s, writing prose fiction had largely supplanted television work. Tony became a novelist, devoting much of his time to books for young people based on the characters from his 1983 series *The Baker Street Boys*. In 2013 he was commissioned to script an audiobook of *The Horns of Nimon* and was looking forward to presenting a more sober interpretation of his original story when his publisher, AudioGO, went into administration.

On 24 November that year Tony attended the *Doctor Who* Celebration held to mark the series' 50th anniversary. In the green room at London's ExCeL Centre he was joined by his grandson Jack, an avid *Doctor Who* fan. Tony was the last guest to take the stage in the 'Classic Lounge', and as we made preparations for our live commentary on Part Five of *The Invasion of Time* he discreetly shared poignant memories of his late colleague Graham Williams. I asked Tony to autograph my copy of *The Invasion of Time* as a souvenir of the day. When he handed the DVD sleeve back to me I was amused to see that he'd signed it 'David Agnew'. Before we parted he expressed the hope that his new version of *The Horns of Nimon* would one day appear, and we agreed to continue our discussions about his most misunderstood script.

Sadly it was not to be. Two months later, in January 2014, he was diagnosed with mesothelioma, the cancer that would claim his life. "He was incredibly stoic about it," says Emma. "And he never complained. He wasn't that sort of man."

Taking inspiration from her father, Emma pursues a successful career as a television producer. Her son, Elliot, has also followed in Tony's footsteps by training to become an actor. The *Baker Street Boys* novels are dedicated to Elliot, Jack, and Tony's other grandchildren, Miranda and Oliver.

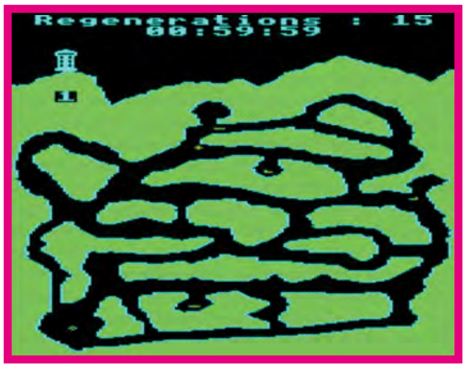
"Dad gave so much of himself, so much love through his writing and the way he lived his life," says Emma. "He was the quiet man who didn't expect fanfares but always worked hard creating entertaining, informative and educational drama and books."

Emma believes that one thing remained constant throughout her father's varied and distinguished career. "He was a storyteller," she says. "That was fundamental to everything he did."

THE LONG

After the recent success of *Lego Dimensions* and *Doctor Who Legacy*, we uncover three decades' worth of *Doctor Who* videogame projects...

FEATURE BY **CHRIS DRING**



The 1980s was an exciting, formative era for videogames. It was the age of *Donkey Kong* and *PAC-MAN*, and a time when games started to move away from the arcades and into living rooms, via home computers such as the Atari 2600, ZX Spectrum and BBC Micro. And it was here, at the birth of this new entertainment medium, when *Doctor Who* games started to materialise.

The first *Doctor Who* title was actually printed as a code within *Computer & Videogames* magazine in March 1983. The publication featured an illustration of Tom Baker on its cover [see left] – despite the fact Peter Davison had been playing the Time Lord for two years – and readers had to painstakingly type the long code into their Atari computers to get the game working.

MARCH 1983
75p
COMPUTER & VIDEO GAMES
Dr Who Adventure
Pool
Games for the Spectrum.ZX81.Atari.B
Dragon.Texas.and many more

ATARI 400
CONTROLLER JACKS

The result was a rudimentary piece of software, where players moved a barely recognisable Tom Baker around poorly constructed mazes.

Fortunately, fans didn't have to wait long for the first, full-blooded *Doctor Who* game to appear in computer shops. The aptly titled *Doctor Who: The First Adventure* arrived towards the end of 1983 and was created by BBC Publications – a division that was initially set-up to make books and magazines.

The group had commissioned 15-year-old Jeremy Ruston to make the game, whose talent belied his young age. This was a teenager who had written a book on the BBC Micro (he would actually go on to write four of them), he'd made multiple computer animations for BBC Children's TV, and perhaps most significantly, he was a huge *Doctor Who* fan.

There was just one problem.

"I wasn't much of a gamer," Ruston admits. "I was, as I am today, a passionate programmer. But I can't recall if I had even played a game, which probably made me the wrong person for the job. I think I was asked to do it because they knew I was a huge fan of *Doctor Who*, and I just happened to be there writing these books about BBC Micro. How I imagined it, is that that they were sitting around after lunch drinking port and saying, 'What shall we do about that *Doctor Who* game?' And someone replies with, 'Well there is that young man, Ruston, he does a bit of programming, maybe he could do it?'

"They had form for just choosing the person close at hand. One day, they wanted somebody to be a model on the box of a BBC Micro accessory that was coming out. So again, instead of going to the trouble of finding the right person, they just collared me as I walked in."

Ruston was not a games designer (*The First Adventure* would be his only game) and the game he built largely mimicked other products of the time. There were levels inspired by *Frogger*, *Battleships* and *Galaxian*, all tied together with a loose story about finding 'The Key of Time' and defeating the Black Guardian.

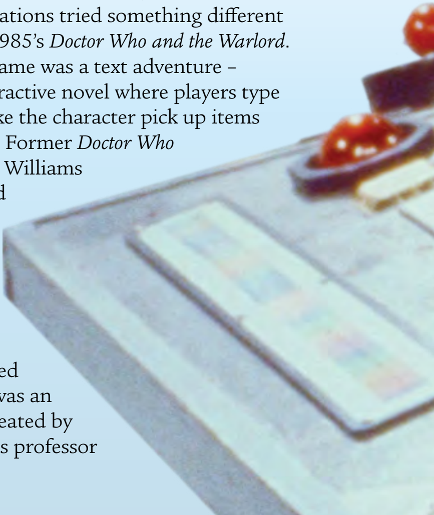
"They were very inferior copies of games," explains Ruston. "Back then there were very few game archetypes, and we were not up for inventing a new one. One of the games was a puzzle that you could have even played with pencil and paper, it was that simplistic."

The First Adventure turned out to be a dud, both critically and commercially.

"They knew it was a turkey by the time it came out," recalls Ruston. "I felt I had been put under an absurd amount of pressure to put together so much in a restrictive amount of time. The game didn't receive the attention it deserved."

This would prove to be a recurring theme throughout the history of *Doctor Who* videogames – one of well-meaning creators fighting against limited budgets and tight deadlines.

After *The First Adventure*, BBC Publications tried something different with 1985's *Doctor Who and the Warlord*. This game was a text adventure – essentially an interactive novel where players type commands to make the character pick up items or attack enemies. Former *Doctor Who* producer Graham Williams wrote *Warlord*, and it was actually one of two *Doctor Who* text adventures launched during this period. The other – simply titled *The Key to Time* – was an unofficial game created by University of Leeds professor Dr Pat Harkin.



> **"They knew that *The First Adventure* was a turkey by the time that it came out. I'd been put under an absurd amount of pressure to do it."**

GAME

DOCTOR WHO
THE FIRST ADVENTURE
BBC SOFT
POLICE PUBLIC CALL BOX
DOCTOR WHO AND THE MINES OF TERROR

"Graphics at the time were very primitive, Harkin says. "Many could only do text, or extremely low resolution. Colour was almost unknown. Text adventures rely on the imagination of the user – and, to some extent, free the writer from the restrictions of what an artist can show. It's much easier to describe someone as having a 'menacing air' than to draw or animate it."

Much like *The First Adventure, Doctor Who and the Warlord* was not a success. It was only released on the BBC Micro, and a planned ZX Spectrum version never materialised. It would also be the last game the BBC would commission itself for almost 13 years.

However, the company did make the licence available for other game makers to use. Also in 1985, UK publisher Micro Power picked up the rights to create *Doctor Who and the Mines of Terror*, an ambitious, fully graphical title featuring Colin Baker in the title role.

Mines of Terror was not initially a *Doctor Who* project at all, but a sequel to *Castle Quest*, a critically acclaimed title from developer Tony Sothcott. Micro Power hoped that combining *Castle Quest*'s gameplay with the *Doctor Who* licence would prove highly lucrative.

But things didn't go smoothly. Although the game featured the Doctor, the Master and the TARDIS, Micro Power couldn't afford the rights to the Daleks.

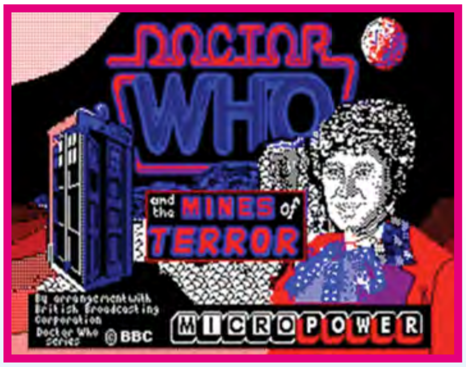
"We had 'controllers' which were not a million miles from looking or acting like Daleks," recalls Gary Partis, who had been hired to work on the game at just 18 years old. "We just couldn't use the name."

The game's budget also ballooned. The BBC Micro version was expensive as it came with its own ROM chip (players had to plug it into their machines to get the game working), while the firm had also invested in expensive print advertising. Unaware of the financial problems surrounding the game, Partis and his colleagues played pranks on their bosses throughout its protracted development.

"I was bored at points," admits Partis.

"I remember Micro Power was exhibiting at a computer show, and they wanted a rolling game demo. So I did one. When the demo was left running for long periods – around eight hours, I think – a picture of a topless lady would appear on screen. This appeared while management were discussing distribution rights for the game. They were not impressed! But I was young, bored, and therefore by definition, childish."

Mines of Terror proved a costly mistake for Micro Power. The game arrived on the BBC Micro, Amstrad and Commodore 64, but the much-advertised ZX Spectrum version never materialised. The title didn't receive the same critical plaudits as *Castle Quest*. Just 12 months later, Micro Power went bankrupt. ►


DOCTOR WHO
and the MINES of TERROR
By arrangement with British Broadcasting Corporation Doctor Who series
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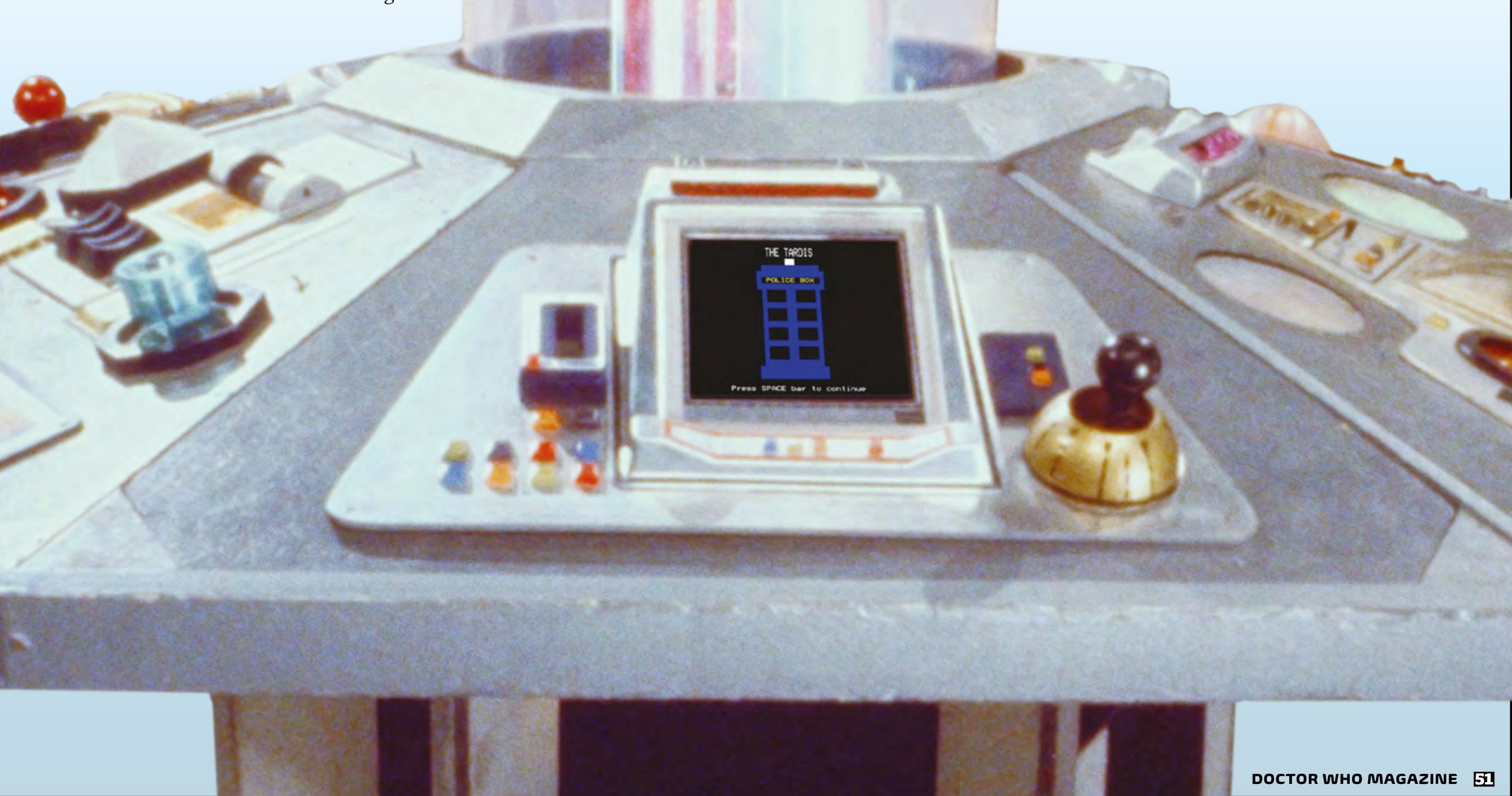
MICROPOWER



Three commercial failures and the eventual cancellation of the TV show itself in 1989, saw the Doctor vanish from the world of gaming. And with no sign of the show returning, it seemed unlikely any developer would give *Doctor Who* a chance.

But someone did. Roger Hulley was both a huge fan of *Doctor Who* and the MD of a burgeoning videogames company called Alternative Software (one of the few companies mentioned in this article to still exist today). He had already enjoyed success with games based on cult TV shows such as *The Munsters*, and in 1992 – with the 30th anniversary of *Doctor Who* looming – he found the justification he needed to create *Dalek Attack*.

The *Dalek Attack* team. Clockwise from left: Nick Kimberley, Jason Heggie, Richard Turner, David Vout and Paul Tankard.

Alternative Software's Roger Hulley.

DALEK ATTACK
NEW RELEASE
DOCTOR WHO
ALTERNATIVE SOFTWARE
I LOVE NEW YORK

"It was a bit of a labour of love for me," Hulley says. "As a youngster I was a *Doctor Who* fan, and my brother-in-law was a director of some *Doctor Who* episodes [Chris Clough, who worked on six serials including *Dragonfire* and *Silver Nemesis*], so I wanted to make a game, and it was coming up to the 30th anniversary, which was the perfect excuse.

"I didn't want to do an adventure game – there were a lot of those at the time. I wanted to create an action shooter. And it had to focus on the Daleks, because those were the best enemies for an all-action *Doctor Who* story."

Hulley's insistence on making *Dalek Attack* a shooter meant that the game's developers did something they simply wouldn't be able to get away with today – they gave the Doctor a gun.

"That was the biggest issue," says David Vout, the manager of Sheffield-based 221b Software, the developer Hulley had hired to make the game.

"Gamers either want to drive fast, kick a ball or shoot things, so it was a real issue having the Doctor, who basically puzzles his way out of things. That said, there were always crude explosions in every episode, so we asked the BBC if we could use the sonic screwdriver as a weapon, and they agreed, with some caveats."

Sean Millard, a student who helped design *Dalek Attack*, adds, "Back then, the slavish devotion to IP values that the property deserves weren't recognised. It was enough to have the Doctor, his companion, a logo and some Daleks. Things have moved on considerably since then. With *Dalek Attack*, I don't think the BBC was involved very much."

A lot had changed in the seven years since *Mines of Terror*. Nintendo and Sega were becoming the biggest names in games thanks to *Super Mario* and *Sonic the Hedgehog*, while gaming technology and graphics had improved immeasurably.

As a result, *Dalek Attack* was a more visually pleasing game than its predecessors, and it was now possible to recreate recognisable characters and locations from *Doctor Who* history.

"The game starts off in Totter's Lane," remembers Hulley. "We had the flying Dalek pods and Emperor Dalek from the *TV Century 21* comic, and we had Special Weapons Daleks that had appeared in *Remembrance of the Daleks*. We had loads of nods to the show's past."

The final level even starred the prototype 'future' Dalek design, as created by Dalek designer Raymond Cusick, which had been featured within the pages of **DWM**.

"I went on a big hunt for memorabilia," says Vout. "I found things everywhere including a 1960s Annual in a charity shop. We packed in as much as we could. Why not give people things to discover and make them feel like they had something they couldn't get in any other medium?"

A lot of care went into the creation of *Dalek Attack*, and Alternative Software went heavy on the marketing, too. In 1992, a new TV channel called UK Gold launched, which showed *Doctor Who* repeats, and Hulley used this opportunity to create his first ever TV adverts.

He also contacted the *Doctor Who* Appreciation Society to try to get them on-board. He took a demo of the game to the society's convention, Panopticon, and even borrowed life-size Daleks – both from the BBC and fans – to promote the game at trade fairs and shopping centres.

"We appeared on [Channel 4 TV Show] *GamesMaster*, and to get there we had to wheel a Black Dalek through London so that Patrick Moore [who played the eponymous Games Master] could ask it a question," says Hulley. "We got a lot of funny looks but that was a lot of fun."

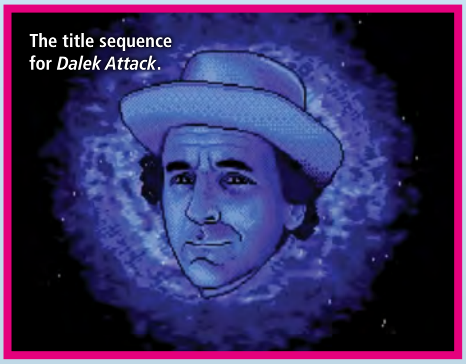
Hulley's efforts didn't go unnoticed. Despite the Doctor's sudden penchant for shooting, fans gave *Dalek Attack* a warm reception. And the game eventually met its sales target. A sequel was even considered. "We were planning *Cyberman Attacks*, which was the next big monster to do," Hulley says. "But things were changing within the business, so it never happened."

As the 1990s progressed, videogames started to rise in popularity. They were also proving cheaper to make thanks to the introduction of CD ROMs. And in 1995, BBC Worldwide (as the BBC's commercial arm was now called) returned to commissioning its own games via a new division called BBC Multimedia.

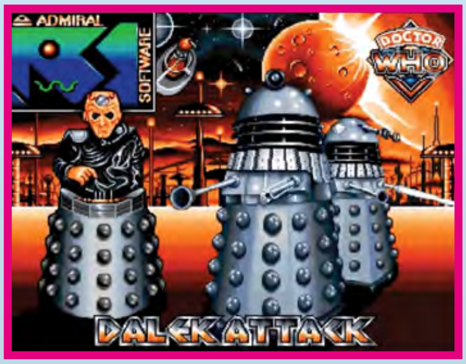
"We were at the beginning of this great big interest in PC CD-ROMs, which is where we focused our efforts," explains Dave Anderson, who was executive producer and Head of Development for BBC Multimedia. "We had this list of really disparate brands, such as *Mastermind*, *Changing Rooms* and *Wallace and Gromit*. *Doctor Who* wasn't – in some ways – the most obvious because it had been off-air for some time, and there was no sign of it coming back. The whole point of our publishing team was that we were essentially launching products on the back of the free promotion we would get from the show being on-air."

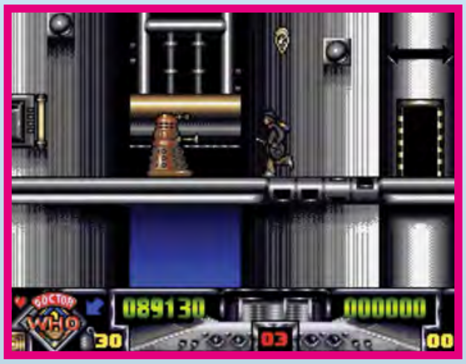
Yet after having produced some successful, cheaply produced games and wallpaper packs, BBC Multimedia decided to try something more ambitious and rejuvenate the dormant *Doctor Who* brand.

"We allocated the project to a producer called Andy Russell," continues Anderson. "The problem



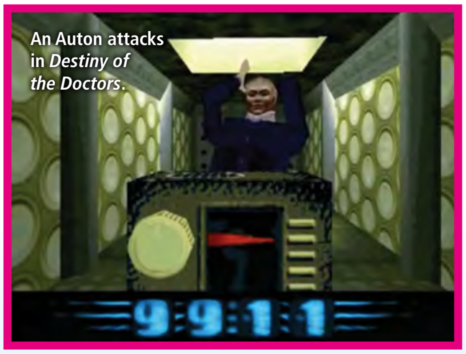
The title sequence for *Dalek Attack*.





Anthony Ainley records his links as the Master for 1997's *Destiny of the Doctors*.

> **“Anthony Ainley was really made up to be involved! We managed to record about 20 minutes…”**



An Auton attacks in *Destiny of the Doctors*.

was that there was no show or editorial guidance to help shape the kind of thing that we could make – other than Andy, who was steeped in the knowledge of *Doctor Who*.”

With no creative direction from the BBC itself, Russell and Anderson asked games developers to pitch their ideas instead, and the one that was liked most was from an enthusiastic but inexperienced company called Studio Fish.

Anderson remembers, “With Andy, Studio Fish worked out this storyline that was based on, ambitiously, *everything*. They threw the whole kitchen sink at it. Every Doctor, the Daleks, the Cybermen, the Master and anything else we could dredge up and acquire the rights to.”

Destiny of the Doctors, as the game was eventually called, attracted some big talent from the TV series. Former *Doctor Who* script editor Terrance Dicks wrote the script, while actors Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Nicholas Courtney provided additional voices. (The first three Doctors, William Hartnell, Patrick Troughton and Jon Pertwee – who had passed away during development – featured via audio clips.)

It was also notable for featuring video of Anthony Ainley, in what would be his final appearance as the Master.

“Because the brand had been moribund for some time, most people were really keen to get involved,” recalls Anderson. “Even Tom Baker, who I thought wouldn't even get out of bed, was really keen to do it. Anthony Ainley was really made up to be involved. And he came along and we shot these close-out sequences. Getting any amount of video onto a CD ROM was difficult back then, but we managed to record about 20 minutes.”

Andy Russell adds, “Anthony Ainley was an eccentric and interesting character. I liked him very much actually. I still have a photo signed in green fountain pen ink ‘Yours humanely, Old Ant Ainley’.”

However, it was Tom Baker that left the biggest impression. Simon Baily, former head of Studio Fish, recounts: “It was 8am on a cold November Monday. We were meeting Tom Baker for the first time at the recording studio in Chalk Farm. We were nervous at meeting a big star. Tom's huge frame entered the room towering over us. He scooped up the script and immediately boomed, as only he can: ‘So this is the piece of s*** I've got to turn into gold is it?’ We were all mortified. He then gave us a massive grin and burst out laughing. The ice was broken. He went on to give us a jaw-dropping, hilarious ad-libbed performance.”

Destiny of the Doctors was a 3D first person game (akin to popular titles at the time like *Doom*) and players controlled the Graak – a psychic, amorphous robot that acted as a helper to all regenerations of the Doctor as they attempted to escape the Master's trap.

Yet for all the ambition, the game failed on all fronts when it arrived in 1997. PlayStation and N64 were on the market and had raised the bar in terms of the quality expected by gamers, and *Destiny of the Doctors* fell well short of it. Fans were equally disappointed, not least because the game avoided any mention of the 1996 *Doctor Who* TV Movie starring Paul McGann.

“The product just didn't deliver the experience that gamers had come to expect from the best games of the era,” bemoans Russell. “They were developed on far bigger budgets.” ►

DOCTOR WHO
BBC MULTIMEDIA
It's time to challenge the Master!
DOCTOR WHO
DESTINY OF THE DOCTORS
DOCTOR WHO
DESTINY OF THE DOCTORS
PC CD-ROM
BBC MULTIMEDIA

“I think in trying to satisfy everybody, we ended up satisfying nobody,” Anderson continues. “People didn’t even go out and buy it out of curiosity. The sales were really, really disappointing, and, between that moment and when BBC Multimedia shut down in 2005, we didn’t do another *Doctor Who* game.”

Indeed, in 2005, the BBC once again exited the videogame sector.

“Videogames were effectively abandoned,” says Anderson. “BBC Worldwide said, ‘We don’t have the money to invest in it and we don’t have the right kind of brands. It isn’t sustainable.’ And that was that.”

BBC Multimedia’s demise was unfortunate timing for *Doctor Who*, which was now returning to TV screens under the stewardship of Russell T Davies. However, BBC Worldwide had not given up on games entirely. Anderson found himself in a new role as Videogames Licensing and Development Executive, tasked with finding other companies willing to take on the BBC’s biggest brands.

The next few years would prove to be a prosperous time for games. Thanks to the portable Nintendo DS in 2005, Wii in 2006 and iPhone in 2007, everyone was playing games – old, young, male and female. At the same time, *Doctor Who* has reemerged as one of the BBC’s biggest shows.

Yet there was still no *Doctor Who* game.

“BBC Worldwide believed that when *Doctor Who* was big in America, then we’d have a brand that could attract one of the major games companies,” recalls Anderson.

As such, it looked as if David Tennant’s era as the Doctor would pass without a game – until an unusual opportunity presented itself...

“We’d worked with Top Trumps to produce packs based on *Doctor Who* and *Top Gear*,” Anderson continues. “Then one day, they came to us and said: ‘How about a videogame?’ I suggested this to the *Doctor Who* brand team. They were risk-averse, but they thought that this would work, because it protected the game rights until the series was bigger in America. So that’s where the *Doctor Who Top Trumps* videogame came from.”

As the name suggests, *Doctor Who Top Trumps* was an enhanced version of the Top Trumps card game, featuring power-ups to make the videogame a bit different to the physical card version. It was published by Eidos in 2008 on PS2, Wii, DS and PC to poor reviews, but did manage to reach Number 22 in the UK’s computer game charts.

“As a piece of brand exploitation it hideously confused everybody, because the *Doctor Who* audience – including the new *Doctor Who* audience – were all crying out for a game, and they were like, ‘What is this tat?’, says Anderson. “It wasn’t what people wanted. We made a small amount of money and it didn’t get us anywhere.”

Top Trumps was the first *Doctor Who* videogame for 11 years and the only one to appear during the Russell T Davies era of the show. Yet by 2010, with a new showrunner in place – *Tomb Raider* fan Steven Moffat – and the brand growing around the globe, the BBC decided the time was right to properly explore the world of videogames.

And it wasn’t just BBC Worldwide that was trying to make *Doctor Who* a success in games. Simon Nelson worked for the public broadcast side of the BBC, commissioning tiny games for the firm’s various websites. He was keen to try something more substantial, and recruited Rick Gibson, the founder of Games Investor Consulting, to come up with a project that would break new ground for the BBC.

“Simon effectively gave us a piece of paper with two words on it – ‘*Doctor Who*’ – and asked us what we would do,” remembers Gibson. “We sketched out a PC adventure game, that was split into episodes, and would be accessible, simple to play, non-violent and umbilically linked into the underlying TV series.

“Simon agreed, but was adamant that it must stand on its own two feet as a quality game, and not be subsumed by the TV production. The pivotal role was for someone to produce a strong title, interface with TV production – particularly its writers – and oversee games production. There was only one candidate: Charles Cecil.”

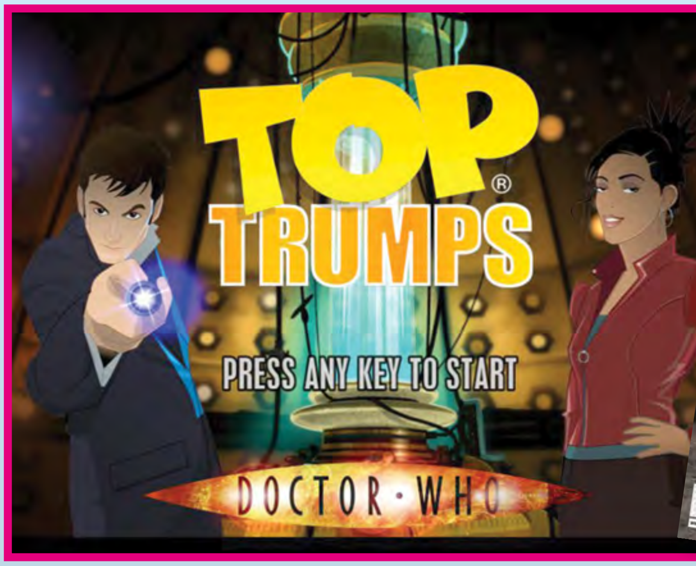
Charles Cecil is a world-renowned games creator, responsible for the multi-million selling *Broken Sword* franchise.

“They asked me to go and meet the guys up in Cardiff,” says Cecil. “Steven Moffat was there and he wanted a game that felt very dynamic, like *Tomb Raider*, with a 3D camera. The executive producer was a lady called Anwen Aspden, and I asked her if she played games and she said, ‘Yes, I play adventure games.’ I replied, ‘Which ones?’ and she said, ‘Well *Monkey Island*, *Broken Sword*, all of those.’ And I said, ‘You know I wrote *Broken Sword*?’ So it got off to a really good start.

Charles Cecil with Matt Smith, while recording *The Adventure Games*.

“Steven Moffat loved the idea of tying *The Adventure Games* into the TV series.”

“Steven Moffat loved the idea of tying the game to the TV series,” Rick Gibson adds. “He suggested Charles co-write the episodes with one of his writers, and that we release the games as if they were extra episodes of that season of *Doctor Who*. This started a very close, and rare, liaison between games and TV production.”



PlayStation.2
DOCTOR · WHO
3+
TOP TRUMPS

“Normally you go into film or TV, and they don’t embrace games at all,” Cecil continues. “They can see that they need to produce a videogame version from a financial perspective, but they don’t welcome it. But this was the first time I had been welcomed by absolutely everybody – from Steven at the very top, right down to the more junior people. There was a sense of energy right from the start.”

Gibson and Cecil went out to find a developer to help build what would become *Doctor Who: The Adventure Games*. One of the studios that jumped at the chance was Sheffield-based Sumo Digital, whose lead designer was Sean Millard, the same man who started his career with 1992’s *Dalek Attack*.

“We’d been working with Charles on a *Broken Sword* game,” explains Millard. “He suggested that our experience might make for a compelling *Doctor Who* pitch. That was obviously exciting to us, so we put together a movie that showed what we wanted to do and presented it in front of a scary board of commissioners – who loved it. Our key sequence was Trafalgar Square on fire, with a crack in the sky spewing out Daleks across London’s skyline. They saw then that some of the things that they couldn’t afford to create for TV were more achievable as games. That really sparked Steven Moffat’s imagination, who told us to go where TV couldn’t...”

The main writer for *The Adventure Games* was Phil Ford, who had co-scripted the 2009 TV episode *The Waters of Mars*. James Moran, writer

The *Doctor Who Adventure Games* were marketed as 'extra episodes' of the 2010 series.

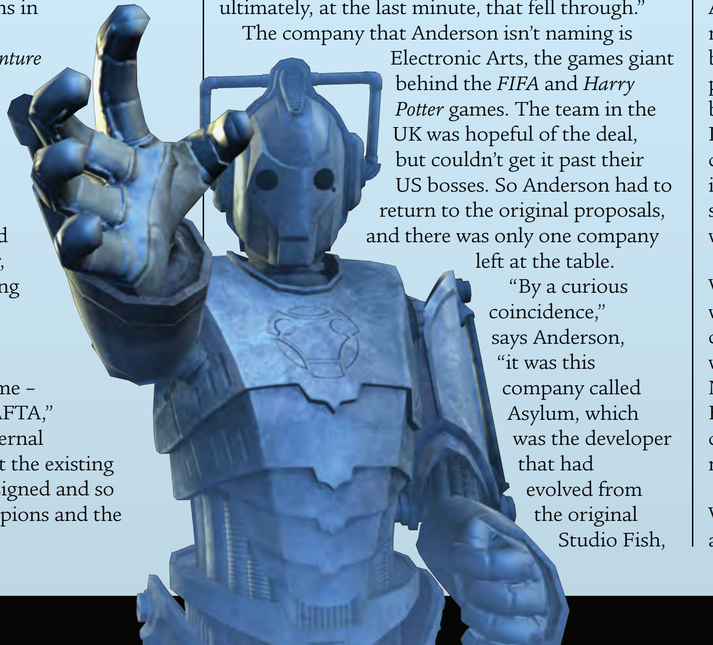
of the 2008 episode *The Fires of Pompeii* also wrote one of the games.

"James and Phil were very interested to learn how the interactive element would work," says Cecil. "Clearly, there was a dividing line when it came to story, those guys were absolutely supreme in deciding what happens, but from gameplay perspective, we were supreme. It was a very good relationship, and it was one of mutual respect. If we told Phil that we didn't think a narrative element would work from a gameplay perspective, he would very much take that on board."

The team felt almost like a second *Doctor Who* production team, as Cecil explains: "We needed to come up with concept art for Skaro, so I asked Steven Moffat, 'What does it look like?' He said, 'Brutal'. And I said, 'Okay, but what does brutal look like?' And he said, 'I'm not quite sure. Why don't you come up with something?' So we came up with Skaro, and the BBC was very serious that what we created under their guidance was part of the canon. So we were the team that recreated one of the most iconic locations in *Doctor Who*."

There were four initial *Adventure Games* episodes: *City of the Daleks, Blood of the Cybermen, TARDIS* and *Shadows of the Vashta Nerada*. They were available via the BBC website for free during Matt Smith's first series, and they performed well enough to spawn a longer, stand-alone sequel the following year. But no full second series was commissioned.

"It exceeded the BBC's expectations and our 2011 game – *The Gunpowder Plot* – won a BAFTA," boasts Millard. "After that, internal changes at the BBC meant that the existing teams were disbanded or reassigned and so future projects lost their champions and the opportunity faded away."



During the development of *The Adventure Games*, BBC Worldwide was also trying to find partners to make another *Doctor Who* game.

"We did a big round-the-houses with a large number of developers and publishers," says David Anderson, fresh from the disappointment of *Doctor Who Top Trumps*. "There was a lot of excitement about who was going to pick it up. In the end, I don't think any of the proposals were especially interesting. There was a lot of talk around the platform strategy. The Wii was very much established at that point, but so were all of the other major players, including PlayStation and Xbox.

"We got very far down the line with a huge, global games publisher," he continues. "They pulled out at the last moment. It was the UK office that wanted to do the deal and it had been vetoed at its US head office. I heard subsequently that someone in the UK had massively overstretched their responsibilities and perhaps given their own enthusiasm for the brand, I don't know. But ultimately, at the last minute, that fell through."

The company that Anderson isn't naming is Electronic Arts, the games giant behind the *FIFA* and *Harry Potter* games. The team in the UK was hopeful of the deal, but couldn't get it past their US bosses. So Anderson had to return to the original proposals, and there was only one company left at the table.

"By a curious coincidence," says Anderson, "it was this company called Asylum, which was the developer that had evolved from the original Studio Fish, which had produced *Destiny of the Doctors* 15 years earlier."

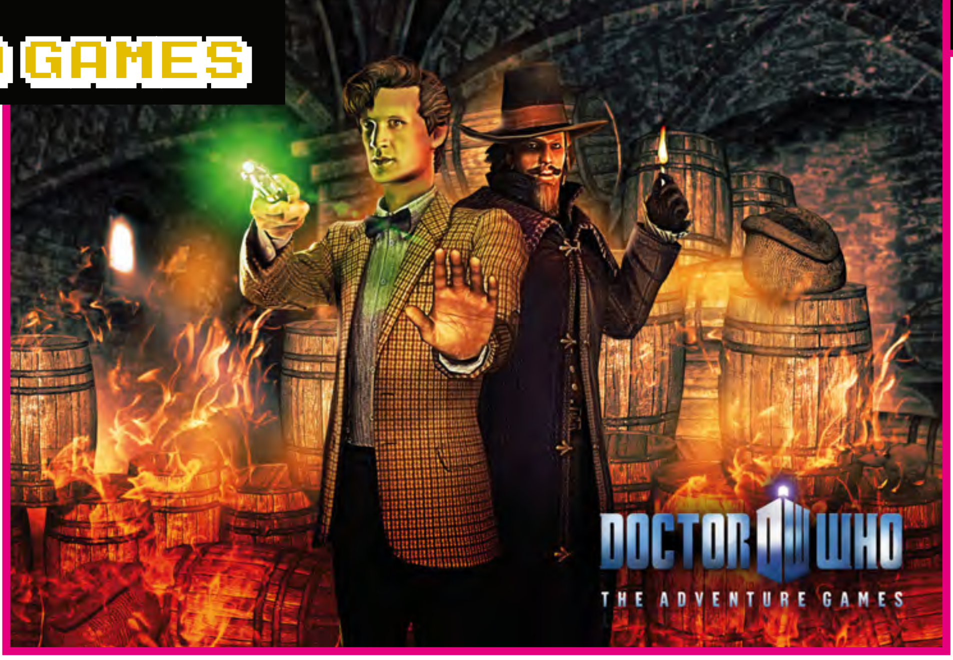
BBC
DOCTOR WHO
NINTENDO DS
EVACUATION EARTH
3
BBC
DOCTOR WHO
Wii
RETURN TO EARTH
12
PAL
Nintendo

Asylum – including *Destiny of the Doctors* alumni Simon Bailey – had pitched two *Doctor Who* games: DS title *Evacuation Earth* and Wii game *Return to Earth*. BBC Worldwide had also commissioned a third component: a Wii remote designed like the sonic screwdriver. The two games were intended to connect together so that players who did something in one game could access something in the other. This, combined with the Wii remote, drew the attention of Nintendo.

"They were excited about the whole package," enthuses Anderson. "We had lots of meetings about the game, but in one of them someone pulled out the Remote and everyone was besotted. Its production quality was outstanding. In a way, it was that quality that carried the development of the game forward. Because it quickly became apparent that Asylum was struggling to deliver the game to the budget and within the time frame that had been allocated."

The situation was made worse when BBC Worldwide decided that, for the third time, it would once again launch its own videogame division. BBC Digital Entertainment and Games was based in Los Angeles and was led by Robert Nashak. Nashak joined in January 2010 from Electronic Arts, the same publisher that had decided against making a *Doctor Who* game 12 months previously.

Over the course of the next six months, BBC Worldwide moved all games operations to the US, and just before *Evacuation Earth* and *Return to Earth* ►



"*The Eternity Clock* was pretty much doomed from the beginning. We weren't able to finish it in time."

◄ were due out, Anderson's 15 years with *Doctor Who* came to an end.

Despite the upheaval, Asylum still had to get the games out before Christmas. The Nintendo DS and Wii were fading in popularity, and they didn't want to risk waiting until the New Year. So to ensure it hit its deadline, some of the games' features – including the connectivity between the two titles – were cut.

"We ran out of time," says Simon Bailey. "We couldn't miss what we saw as the last Christmas for DS and Wii. And the regime change at the BBC was as challenging as the development."

Evacuation Earth on DS was a glorified puzzle game with bad reviews, but it was *Return to Earth* that disappointed most. The platform adventure title boasted the vocal talents of Karen Gillan and Matt Smith, but it was widely condemned by critics.

"*Doctor Who* fans want triple-A quality – and rightly so – but it's not *Star Wars* unfortunately," says Bailey. "No publisher was willing to risk investing the mega bucks to make a blockbuster. We did try to make a fun game for the time and money available. The Wii version missed the mark, but I do think the DS version was okay."

Both games failed to break into the Top 40 sales charts. However, with a new games team in LA – a city famous for its world-class game developers – there was some optimism that *Doctor Who*'s disappointing history with videogames would continue.

In fact, it almost did immediately. Just a few weeks after the failure of *Evacuation Earth* and *Return to Earth*, BBC Worldwide released *Doctor Who: Mazes of Time* on smartphones.

"This was the BBC's first mobile project and they wanted a team that had years of mobile experience to work with," says Marc Williamson, development director at Scottish studio Tag Games. "We had demonstrated good knowledge of the brand and how we'd treat it with respect. That was very important for them."

Tag Games set about the challenge of creating an epic *Doctor Who* experience for the touchscreen, and created a title where players controlled both Amy Pond and the Doctor, who had to work together to overcome puzzles. Williamson says *Mazes of Time* suffered from clunky controls and dated graphics, but fans were still happy with the result.

"They were really appreciative and it's a four-star game on iTunes," says Williamson. "They looked past the controls and got into the story and the puzzles. Just reading the Appstore reviews now feels great."

The four *Adventure Games, Evacuation Earth, Return to Earth* and *Mazes of Time* meant that there were seven *Doctor Who* games released in 2010 – more than the previous 26 years combined! However, things quietened down in 2011. The only release was the aforementioned final part in *The Adventure Games* series: *The Gunpowder Plot*.

Even so, it was a busy year for Nashak and his team, who spent the period shopping the *Doctor Who* licence around multiple major publishers. Nashak even approached TT Games – the studio responsible for the hit *Lego Star Wars* games – but despite TT being fans of the show, *Doctor Who* just wasn't considered quite big enough to receive the Lego treatment. The stock phrase that Nashak frequently ran into was: "Maybe when there's a movie."

In the end, BBC Worldwide partnered with two developers on different projects. The first studio was Three Rings Design, based in San Francisco and set up by British Canadian Daniel James. Nashak was immediately won over by James' love of *Doctor Who* – he even had a replica TARDIS in the office.

Three Rings makes online games that can be played in browsers, and in March 2012 the firm launched *Doctor Who: Worlds in Time*. The game adopted a unique cartoon 2D art style, and invited players to create their own characters and play together.

Worlds in Time was a free-to-play game – it made its money by charging for special items – but it still struggled to attract a big number of players. The BBC was nervous about the safety of kids online, so insisted on age-gates and security checks, which unfortunately deterred people from playing. The game limped on for two years before finally closing in March 2014.

However, *Worlds in Time* was a resounding success compared to the other *Doctor Who* games released in 2012...

In December 2011, BBC Worldwide announced that it had teamed up with developer Supermassive Games to create *Doctor Who: The Eternity Clock*. This was intended to be the first in a series of games starring Matt Smith as the Doctor and Alex Kingston as River Song. Supermassive had beat out a series of other developers to secure the rights to the brand, thanks to a pitch by the studio's *Doctor Who* obsessive Nick Dixon. Dixon had pitched a modest game, but as development continued, the project's scope increased.

"Initially it was just a PS3 game," Nick Dixon explains. "It had no cut scenes, and it was all just flash animations with text boxes. But studio management decided to make it PC and [the portable PlayStation console] Vita as well – and that's without increasing the programming team. We went from flash-animated events to motion and face capture cut scenes, with voiceovers, without

Supermassive Games' Nick Dixon, part of the team that created *The Eternity Clock*.

The Daleks appeared in *The Eternity Clock*.

The Silents also played a part in *The Eternity Clock*.

increasing the animation team. And we didn't increase the development time, either. It was pretty much doomed from the beginning."

Doctor Who: The Eternity Clock was another heavily criticised release when it arrived in May 2012.

"We weren't able to finish it in time," Dixon admits. "When it came out, it didn't even have objectives in the game."

The initial PS3 version only reached Number 34 in the UK charts, barely selling 1,500 copies in its first week. And although the game was improved with downloadable patches, the damage had already been done.

"It was released with a load of bugs, and that's death for any game," regrets Dixon. "For people who like videogames or *Doctor Who*, all goodwill goes out of the window when your title has loads of bugs."

Dixon did get more time to develop the PC version, which arrived at the end of 2012 in a far better state. In fact, *Eternity Clock* on PC download store Steam has an average user score of nine out of ten. But it still didn't sell well, and although Dixon had begun working on a downloadable side-story to the game, that was eventually cancelled and the intended sequels were never made.

Despite the disappointing result, Dixon says that he did enjoy working with the BBC. He recalls entertaining 'debates' with the *Doctor Who* brand team over whether the Silence had a time machine (he eventually got his own way by brandishing a Steven Moffat interview), and he particularly liked working with Matt Smith.

"A lot of love went into it," he insists. "Matt Smith was a real pleasure. This was a dream for me. If I could go back, I'd do something better. My conclusion is that you can make a good *Doctor Who* game, but you can't play as the Doctor. A game where you play the companion would be interesting, because that's who you relate to. We should let gamers create themselves as a companion, and go on an adventure with the Doctor. That's the real fantasy behind *Doctor Who*."

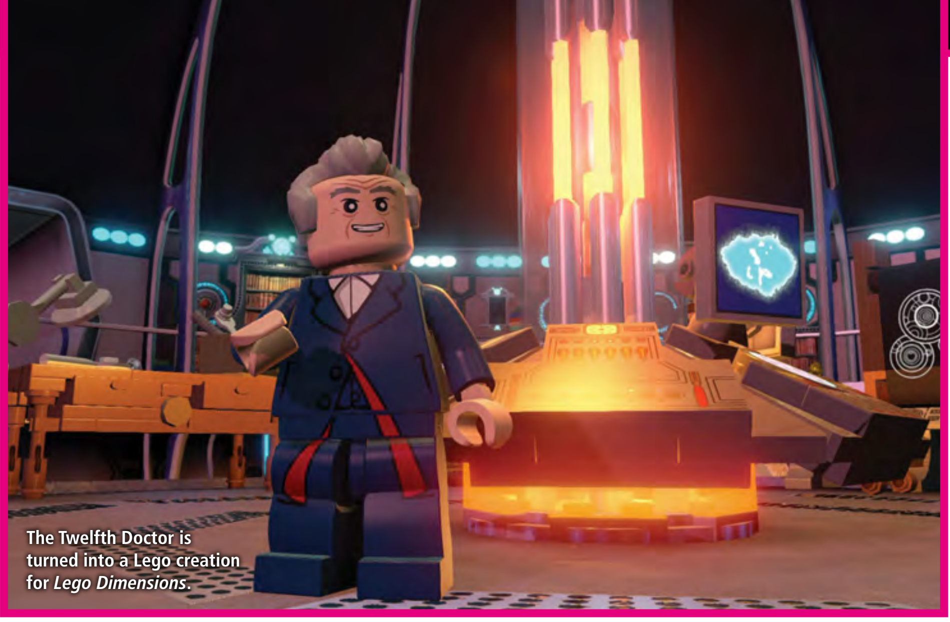
Eternity Clock was the final *Doctor Who* game to be released under the stewardship of Robert Nashak. A year after that game's failure, BBC Worldwide, once again, decided to divest in non-essential areas, and closed its LA games division after almost four years. Yet Nashak's era wasn't a complete failure; his final act in the role was to commission what would go on to become the most successful *Doctor Who* game ever.

Doctor Who Legacy, created by Tiny Rebel, is a smartphone game that borrows heavily from a hit Japanese title called *Puzzle & Dragons*. It is a puzzler akin to *Candy Crush* and *Bejeweled*, but features multiple characters and storylines.

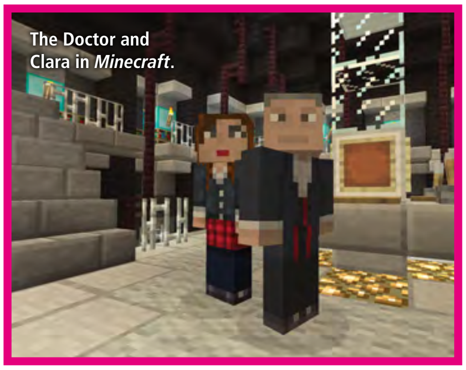
Since its début in November 2013, *Legacy* has expanded to include Doctors, companions and monsters from throughout *Doctor Who* history.

"One of the first conversations we had with the BBC is about how we wanted to build a platform and not a videogame," explains creative director Lee Cummings. "We wanted to create something that would go on for years and could mine everything from the *Doctor Who* canon. Whatever you may love about *Doctor Who*, you'll find it in this game at some point. We have all the Doctors, which no-one has managed before, we have 100 companions, and you only normally see two. We're trying to build something different."

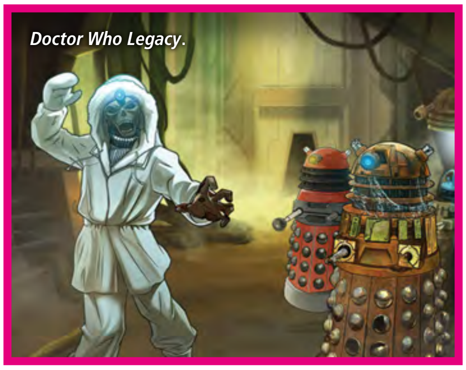
Tiny Rebel also teamed up with the TV show creators, and every Sunday after a new episode had aired, *Doctor Who Legacy* was updated with characters and locations from that week's episode.



The Twelfth Doctor is turned into a Lego creation for *Lego Dimensions*.



The Doctor and Clara in *Minecraft*.



Doctor Who Legacy.

"That is a big deal for the BBC," says executive producer Susan Cummings. "It's never done anything or given permission for something like that before."

Doctor Who Legacy is free-to-download, and has almost two million installs. The game even has a loyal community, which it looks after with regular live videos and social media activity. *Legacy* continues strongly today, and it is the first of a string of success for *Doctor Who* in videogames.

After Nashak departed, BBC Worldwide moved its games team back to the UK and placed digital expert Rikesh Desai in charge. Desai decided to try a different tack with *Doctor Who*, and began forming partnerships with existing games franchises.

The first partnership took place in 2014 with the world's biggest videogame, *Minecraft*. The Xbox versions of the creation game (which alone have sold some 15 million copies worldwide) received two *Doctor Who Skin* packs. These packs contained over 100 *Doctor Who* character designs that can be imported into the title.

Yet this was just the prelude; Desai's next deal saw him achieve something Nashak had also dreamed of doing, turning the Doctor into Lego...

Lego Dimensions is an adventure featuring a multitude of franchises, including *The Lord of the Rings, Batman, Back to the Future, Superman* and *The Simpsons*. *Doctor Who* also features in a major way, with Peter Capaldi, Jenna Coleman and Michelle Gomez reprising their roles as the Doctor, Clara and Missy.

"We wanted to feature the top names from across pop culture," says Mark Warburton, Associate Producer at developer TT Games. "As huge fans of *Doctor Who* – and of course, as a British company – it was a no-brainer to get involved with the BBC. The Doctor is such an amazing character."

Lego Dimensions launched at the end of September 2015, and is a 'toys-to-life'; the name of a category of games which use real toys as part of the gameplay. It is a genre that Desai says he had been "assessing for a few years", and the game has been a huge success. It achieved strong review scores, and reached Number 2 in the UK charts after its first week on sale, becoming the biggest selling 'toys-to-life' game released in 2015, well ahead of *Skylanders: SuperChargers* and, most notably, *Disney Infinity 3.0* (which featured *Star Wars* prominently). There has also been a newly released *Doctor Who* expansion pack for the *Lego Dimensions* game.

"The BBC was amazing," says Warburton. "They got exactly what we wanted to do and went above and beyond to accommodate it. This stretched from meetings with the producers like Brian Minchin, a true gent who gave us insight into where the Doctor's head is at in the new series, all the way to speaking with the audio production team on how to make the monsters sound exactly right.

"The cast was also a joy. I remember when Peter Capaldi came in and started to do his lines. One of his first was: 'I'm the Doctor'. He stood in front of the mic and started doing all the poses you see him doing in the show as he tried different ways of saying it. I was grinning from ear to ear as, for in that moment, I was stood in front of the Doctor himself."

Doctor Who Legacy, Minecraft and *Lego Dimensions* bring us up to date, ending our tour of the Doctor's inconsistent gaming history on a pleasant note. These three projects might not be exactly what fans want, as they're not fully fledged *Doctor Who* adventures in their own right, but they do disprove the notion that the franchise just doesn't work in videogames.

And with the imminent arrival of virtual reality, perhaps the day will soon come when gamers can do what they've always dreamed of: step inside the TARDIS and fly away with the Doctor...

THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The King's Demons

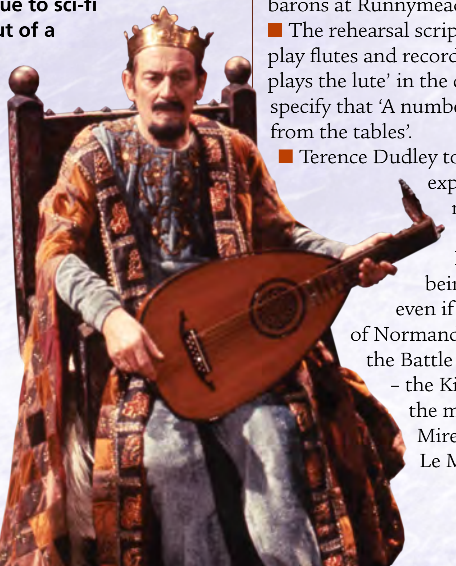
England, in the year 1215. King John is visited by 'demons'. History is being changed, and Magna Carta – and democracy itself – is at stake...

FEATURE BY **JONATHAN MORRIS**

There's a very clever idea at the heart of *The King's Demons*. The idea is that King John was actually a good King who was in favour of Magna Carta, and that the history books have it got wrong – because his reputation has been defamed by the Master creating a villainous imposter. It's the equivalent of the Doctor meeting Richard III and discovering that he really was a nephew-slaughtering hunchback – or meeting Robin Hood and discovering that he really was someone who laughed too much. *Robot of Sherwood* is playing the same game as *The King's Demons* (but, arguably, getting it right – as well as having a better robot); what if you met a historical figure and they lived up to the myth?

Unfortunately, *The King's Demons* doesn't have the time to develop this idea; we never get to meet the good King John, and in Part Two the focus shifts from some well-realised medieval intrigue to sci-fi shenanigans straight out of a World Distributors *Doctor Who Annual*.

But it's a good little story. The misty, rain-soaked location filming is atmospheric, it's got jousting and swordfights and a catchy song, and Gerald Flood is a very good, bad King John. It's just a pity that it's called *The King's Demons*. Given the Master's scheme, they should've called it *Get Carta*.



Part One

FIRST BROADCAST: 15 MARCH 1983

A medieval banquet is in progress in honour of King John (Gerald Flood) at Fitzwilliam Castle, the home of Lord Ranulf (Frank Windsor), his wife Isabella (Isla Blair) and their son Hugh (Christopher Villiers). A jester (Peter Burroughs) provides entertainment.

■ The camera script specifies the date as 3 March 1215 and the location as Odiham Castle, England. Ranulf is a 'distinguished man of 55', his wife is '17 years younger' and Hugh is 'sensitive looking and slight of frame'. The King is a 'dark, handsome man with neatly bobbed hair and a well-trimmed spade beard... He is 48 years old'.

■ At the time the story is set, Odiham Castle was a newly constructed royal residence; it is where the King stayed on his way to face the barons at Runnymead.

■ The rehearsal script specifies that 'Minstrels play flutes and recorders', amended to 'A minstrel plays the lute' in the camera script. Both scripts specify that 'A number of dogs accept scraps from the tables'.

■ Terence Dudley took the opportunity to expand the story in his Target novelisation (published in 1986). It begins with the King reflecting that, "He liked being King John of England" – even if he had just lost the Duchy of Normandy to King Philip Augustus at the Battle of Bouvines. Ranulf is uneasy – the King seems changed from the man who lifted the siege of Mirebeau by a forced march from Le Mans across the River Loire.

Demons arrive in the year 1215!

In the novelisation, the castle is Wallingford in Oxfordshire, another of King John's residences, and where he was staying when he received the barons' ultimatum in 1215.

The King accuses Ranulf of failing to support the crusade.

■ Although King John had agreed to support Pope Innocent III's fifth crusade (to regain control of Jerusalem) there is little evidence that he attempted to fund it, as by this point he was already engaged in a dispute with the barons. He had, however, used scutage extensively earlier in his reign, most recently to fund his attempt to regain the French province of Poitou in 1214.

■ Scutage was a system whereby knights could pay a fee to avoid military service. During John's reign it was levied at a rate of two marks per knight, rising to three marks in 1214. His imposition of scutage was one of the causes of unrest amongst the barons that they sought to resolve with the Magna Carta.

■ The word 'parsimony' replaces the rehearsal script's 'tight-fistedness'.

Ranulf protests that his coffers are empty. The King is insulted and his champion, Sir Gilles Estram (James Stoker) throws down a gauntlet to challenge Ranulf. Hugh takes the gage.

■ The line "Are you also craven?" was replaced with "Are you also a coward?" in the camera script but this change was reversed. In the camera script the line is delivered to Ranulf *before* his son picks up the glove and is what prompts him into action.

> “We’ll put the known world to the sword. Welcome, my demon!”

■ A ‘gage’ is a glove or gauntlet thrown as a challenge to combat; the practice is mentioned in the thirteenth-century poem *Song of Dermot and the Earl*.

■ In the camera script, Sir Gilles is ‘in his mid-40s, of average height but with powerful shoulders. He wears a full beard and aggressive eyebrows’ (the rehearsal script gives his beard as being black).

The King agrees to a duel between Hugh and Sir Gilles and bids his hosts goodnight.

■ In the camera script the King ‘sweeps away escorted by Sir Gilles and four other knights’.

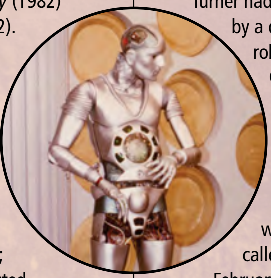
■ In the novelisation, the scene continues with Ranulf forgiving his son and informing him that Sir Gilles is an evil man. Hugh replies that if he dies the King is responsible, which horrifies his father.

The next morning, King John takes his seat on the pavilion, ready to watch the joust.

■ The castle used for the filming, Bodiam Castle, dates from the 1385 so is anachronistic. In the early thirteenth-century Norman castles would consist of large, usually square, towers or keeps (for example, Rochester Castle). ►

ESSENTIAL INFO

■ *The King’s Demons* was Terence Dudley’s third script for *Doctor Who* after *Four to Doomsday* (1982) and *Black Orchid* (1982). Dudley had also been approached to write the first *Doctor Who* story in 1963 but declined. At the time this story was commissioned he was nearing the end of his television career; he had produced, directed and written for shows including *Doomwatch* (1970-72), *Survivors* (1975-77), *Secret Army* (1978) and *All Creatures Great and Small* (1978-83).



■ Although Dudley had already had the idea for a story involving King John in 1981, his brief for the story that became *The King’s Demons* was to introduce a new robotic companion. Producer John Nathan-Turner had been impressed by a demonstration of a robot developed by CP Cybernetics and thought it could rival K9 in popularity.

■ Dudley was commissioned to write a two-part story called *The Android* on 22 February 1982 and delivered both episodes two months later.

■ Unfortunately the production team faced several problems during production; various stunts and fight sequences planned for the location filming at Bodiam Castle were abandoned due to the poor weather and the Kamelion prop proved unreliable during the studio recording, resulting in an extra studio day being required.

■ On its first transmission the two episodes were watched by 5.8 and 7.2 million viewers. The story was ranked 228th (out of 241) in **DWM**’s *First 50 Years* poll of 2014.

◄ ■ The line "Make way for the King" was an unscripted addition. In the camera script the scene begins with the King already seated.

Hugh and Sir Gilles charge at each other but neither are unseated, so they make a second run – and the TARDIS materialises, causing the horses to rear up.

■ Much of the location work for this story was shot during poor weather and on the DVD release the differences in conditions from shot to shot are particularly conspicuous.

■ Jousting was introduced to England by the Normans in the eleventh century as an element of tournaments, mock battles between two groups of knights. By the early thirteenth century, jousts had become popular events outside of tournaments, according to the biographer of William Marshal (a knight who served King John and acted as regent to Henry III). As correctly depicted in *The King's Demons*, they were duels not limited to horseback but not (intentionally) to the death.

In the TARDIS, the Doctor (Peter Davison), Turlough (Mark Strickson) and Tegan (Janet Fielding) are worried. They're in England on 4 March 1215 – not where they intended to be.

■ In the camera script, Tegan says "It looks like England" rather than asking if it is. In the rehearsal script she points out "That man has a sword" rather than saying that he looks distinctly unfriendly.

■ Tegan fears that it might be a trap laid by the Black Guardian, referring to the villain who had been manipulating events in the preceding three television stories broadcast in 1983: *Mawdryn Undead, Terminus* and *Enlightenment*. Although it is never stated explicitly, presumably the TARDIS has been drawn to Earth by the Master given that its arrival comes as no surprise to him.

■ However, fans of the *Doctor Who* audio adventures produced by Big Finish will know that at least 15 off-screen adventures have occurred in the gap between *Enlightenment* and this story.

■ In the novelisation, the scene begins with Turlough suggesting it is time the TARDIS had a refit (foreshadowing the next story *The Five Doctors* (1983)). Rather than being drawn off course the TARDIS arrives by accident and the Doctor identifies their location from the design of the castle.

■ The story's setting of 1215 means it takes place approximately 25 years after the events of *The Crusade* (1965) and *Robot of Sherwood* (2014) and eight years after the Eleventh Doctor's ecclesiastical sojourn in *The Bells of Saint John* (2013).

The gathered crowd gasps in fear as the Doctor and his friends emerge. Sir Gilles calls the Doctor "Lucifer" and the King tells the "cringing caitiffs" that they have nothing to fear from his demons.

■ In the camera script, the King reacts to the Doctor saying "Lucifer?" by laughing.

■ 'Caitiff' is an archaic word for a cowardly person. 'Lucifer' originally referred to the morning star but was used to refer to the devil in early Latin translations of the Bible and the Mystery Plays of the fourteenth century.

The Doctor tells Tegan they are in the presence of King John; she remembers him as "the one who lost something in the Wash."

■ Tegan is referring to the incident in October 1216 where King John (who at this point was dying of dysentery) was travelling from King's Lynn in Norfolk to Lincolnshire. His baggage train took a shortcut across an area of marshy coastland known as The Wash and was engulfed by the incoming tide. It's unclear whether the Crown Jewels were lost – Roger of Wendover's chronicle doesn't mention them but mentions 'treasures' and 'precious vessels', while the fact that King John was moving rapidly around the country suggests that he was travelling light. But he was buried without his crown, and by the time his son Henry III was crowned in 1220 most of the treasure that John had gathered during his reign was no longer present in the royal inventory.

The King wonders if Tegan is Lilith. The Doctor denies they are demons.

■ 'Lilith' comes from Jewish folklore, where she was a she-devil and the wife of Asmodeus, the King of Demons. She was either an incarnation of lust or a child-killing witch.

■ A number of lines in this scene were revised from the rehearsal script; the most significant change being the loss of the Doctor adding, "Though, come to think of it, I have been called a demon bowler."

The tournament resumes and Sir Gilles knocks Hugh to the ground. The Doctor intervenes to prevent him being killed.

■ A planned stunt of Hugh being knocked from his horse was abandoned due to poor weather. Hugh making the sign of the cross was an unscripted addition.

■ In the rehearsal script, after the Doctor asks, "Must blood be shed?" Tegan adds, "Shame to spoil it." Hugh cries, "Come! Despatch!" and the King says, "Shame" before relenting.

Later that morning, Ranulf welcomes the Doctor and his friends to Fitzwilliam Castle.

■ Despite the script specifying that the location is Odiham Castle, we later learn that Fitzwilliam Castle is four hours' ride from the Tower, which places it at a distance of up to 40 miles from London, whereas Odiham is about 50 miles away. In the novelisation, Wallingford castle is stated as being five hours' ride from the Tower, but given that it's 55 miles away, it's still pushing it.

■ In the camera script, the shot of Sir Gilles watching from the shadows is at the end of the scene, rather than the beginning.

■ In the novelisation, Dudley sets the first half of this scene outside the castle and extends it with an amusing misunderstanding as the King takes the Doctor's use of the phrase "flying visits" literally.

The Doctor, Tegan and Turlough are led through the castle. Turlough is distracted and falls behind.

■ In the novelisation, the Doctor observes that the castle is about 150 years old, implying that it either predates the Norman Conquest or was one of the first built by William the Conqueror.

Arriving in the guest chamber, the Doctor suspects that there is something very wrong.

■ The room has two chairs, a luxury item in 1215 and an indication of Ranulf's wealth.

Hugh finds Turlough and captures him at sword-point.

BAD KING JOHN

Much of what we know about the reign of King John comes from a small number of sources; the chronicles of the monks Roger of Wendover, Matthew Paris, Ralph of Coggeshall and Walter of Coventry. The first three of these paint a negative picture of John; he was not popular with the clergy following a clash with Pope Innocent III over his choice of Archbishop of Canterbury.

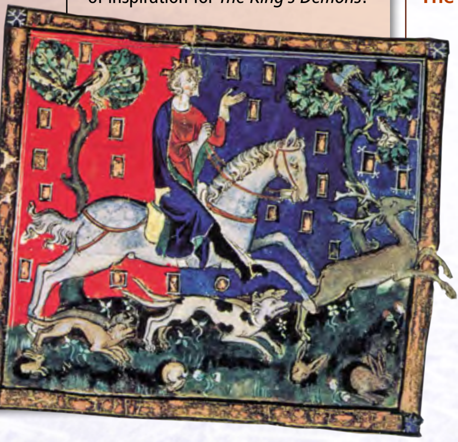
Both Wendover and Paris' chronicles are full of character assassination; Wendover refers to John's troops as 'limbs of the Devil', and after the King's death, Paris wrote that 'hell itself is made fouler by the presence of King John'. Another chronicler, Gerald of Wales, wrote that the young John and his brothers would joke about a popular myth that they were descendants of the devil. This myth seems to have provided part of the inspiration for *The King's Demons*, as it is outlined on page 53 of the novelisation. The story is that one of their ancestors, an early Count of Anjou, was married to a woman of great beauty who would rarely attend Mass and who would always leave before the Elevation of the Host. The Count decided to see what would happen if she was forced to stay, whereupon she flew out of the window. As a result, John or one of his brothers is reported to have said, "Do not deprive us of our heritage, we cannot help acting like devils!"

There is one other account of King John's satanic sympathies. When Richard I died in 1199, the next in line to the throne was his nephew Arthur. After leading a campaign against his uncle John, Arthur was imprisoned in Rouen castle where he disappeared in 1203. Wendover reports a rumour that Arthur was killed by King John, while the annals of Margam Abbey say that John killed him 'when he was drunk and possessed by the devil'.

These may sound like figures of speech but in medieval times such a statement would have been meant literally. These appear to be the "superstitions put about by the monks" mentioned in *The King's Demons*; that the King was descended from, and in thrall to, the devil.

But was he the cruel, capricious figure depicted in the monks' chronicles? Undoubtedly he was a poor leader; he levied punitive taxes to fund an ill-fated attempt to regain control of Poitou in 1214; he lost the loyalty of many of his barons, taking hostages and confiscating their lands to award to his followers; his treaty with the Pope in 1213 saw him concede power over England (making it a papal 'fiefdom') and he was forced to agree to the *Magna Carta*. The verdict of the anonymous chronicler of Béthune was that John was 'a very bad man, more cruel than all the others'. This has inspired the 'Bad King John' of fiction, such as in *Ivanhoe* (1820) by Sir Walter Scott.

However, there is room for interpretation for King John to have been a good man "given the times he lived in. That is the verdict of the chronicler of Croyland, that he was 'a great prince indeed, but an unlucky one', and that's how the King is depicted in *The Devil's Crown*, a BBC TV series broadcast in 1978, which seems likely to been another source of inspiration for *The King's Demons*.



Sir Gilles and King John tolerate Ranulf's generous – but misguided – hospitality.

'In the camera script, the King reacts to the Doctor saying "Lucifer?" by laughing.'

The Doctor tells Tegan that the King should be in London taking the cross as a crusader.

■ The Doctor is correct in saying that the King taking the crusaders' oath on Ash Wednesday is well-documented; it is mentioned in the Croyland and Barnwell chronicles and elsewhere. The King appears to have had two good reasons for taking the oath: firstly, to ensure the favour of Pope Innnocent III in the ongoing dispute with the barons, and secondly, to give him the benefit as a crusader to be freed from all secular obligations for three years – a delaying tactic to postpone having to deal with the barons at all.

■ To "take the cross" meant to ceremonially sew a cross onto your outer garment.

Tegan jokes about King John being forced into signing the Magna Carta but the Doctor tells her she's wrong. "He was as much for it as anyone."

■ This scene introduces the central idea that our (and Tegan's) history books are wrong about King John and that our idea of a 'Bad King John' was, in fact, the result of the Master tarnishing his reputation. So the Doctor's statement that the King was as in favour of the Magna Carta is not an error, it is deliberately establishing a counterfactual setting (unless Dudley was very unsure of his facts).

■ On the other hand, according to Richard in *The Crusade,* his brother John "thirsts after power" and according to Will Scarlet in *Robot of Sherwood* John was a tyrant ruling over "dark days".

Hugh orders some men-at-arms to take Turlough away. In the great hall, Sir Gilles tells Ranulf that he has been ordered by the King to take Isabella hostage to ensure his continued good behaviour.

■ The Magna Carta states that the King will release all hostages taken as 'security for peace or for loyal service', so clearly hostage-taking took place; according to Roger of Wendover, in 1208 King John ensured his barons' loyalty by taking their families hostage. There is no record of him taking barons' wives hostage, however (though there are rumours of him seducing them).

■ It seems probable that Terence Dudley named Isabella after the wives of King John.

Sir Gilles tells Ranulf that the King would like preserved peaches and new cider when he dines.

■ According to Roger of Wendover, shortly before his death the King consoled himself for the loss of his baggage by eating peaches and new cider (which appears to have exacerbated his dysentery).

■ The end of this scene was cut during editing. As scripted, after Sir Gilles says "My lady" Ranulf tells him, "If so much as a hair comes to harm..." and Sir Gilles replies, "A matter which rests entirely with you, my lord." After Sir Gilles and Isabella leave Ranulf draws his sword and strides towards the stairs.

In the dungeon, Hugh is about to thrust Turlough into an Iron Maiden when Sir Gilles arrives with Isabella.

■ The camera script treats this as three scenes, the shot of Sir Gilles, Isabella and the knights coming down the stairs being a separate scene. In the rehearsal script Hugh reacts to their approach by saying, "Hold! The King's men!"

■ The camera script describes the two Iron Maidens as 'larger-than-life effigies of noble women wrought in iron'. The use of Iron Maidens as instruments of torture is a historical fallacy originating from the late eighteenth century (the first one seems to have been built as a tourist attraction in Nuremburg). Of course, there is an explanation for its counterfactual presence in the story...

■ The same Iron Maiden appears in the second episode of *The Black Adder* (*Born To Be King*, 1983) which may explain the 'fan myth' that *The King's Demons* utilised the same sets.

■ The novelisation extends this scene with Turlough suggesting that Hugh should "Ask me a few leading questions like 'has the Doctor got two hearts?' or 'is it true he's getting on for 800 years old?' Something sensible like that."

The Doctor tells Tegan that King John could have crushed the rebellion.

■ This is another counterfactual element; in reality by 1215 the King had lost the support of most of the barons of England and in the ensuing Barons' War was forced to rely upon Flemish mercenaries. The barons, on the other hand, were allied with King Alexander II of Scotland and Prince Louis, son and heir of King Philip Augustus of France. In the war, the King had some successes but most of his effort seems to have been directed towards plundering northern and eastern England in order to pay his mercenaries. It was only his death that turned the tide of the war, as the barons slowly switched sides to support John's son Henry III against Louis.

Ranulf enters. He believes the King to have been bewitched and protests his loyalty.

■ Ranulf Fitzwilliam appears to be inspired by/based upon Ranulf de Blondeville, the Earl of Chester and one of King John's most loyal followers. De Blondeville fought alongside the King in his Welsh wars and his expedition to Poitou and remained loyal to him throughout the Barons' War. He was not a witness for the Magna Carta but issued his own version.

The Doctor wonders if the King is ill, but Ranulf says the King was out hunting the previous day.

■ There several accounts of John being a keen huntsman and spending time at his hunting lodges; his accounts record him giving alms to the poor to atone for hunting on Holy Days. One of the oldest illustrations of John depicts him on a stag hunt.

The Doctor asks about Sir Gilles. Ranulf admits the King has never favoured Frenchmen before.

■ Although John and his court would have been speaking French, and he and his predecessors were Angevin Kings (*ie* descended from the Count of ►

The King is insulted.

Let jousting commence!

The TARDIS crew members are demonised.

"Come, sir! Dispatch!"

◄ Anjou in France), over the course of his reign John managed to lose nearly all his territory in France to King Philip so the French would have been regarded as the enemy at this time.

The Doctor wonders if Sir Gilles has some influence over the King, or if the King is an imposter.

■ Many slight changes were made to this scene; in the rehearsal script it begins with Tegan saying, “Well that’s not what I was taught” and the Doctor later claims to have “lost” rather than “mislaid” Turlough. In the rehearsal script Ranulf tells the Doctor that the King “is not as I have known him for many years” and when the Doctor asks about Sir Gilles he refers to him as “Sir Gilles Estram” (presumably the Doctor had been told the French knight’s name *en route* to the castle). Also in the rehearsal script, after Ranulf departs, Tegan asks the Doctor, “What’s going on?” and he replies, “Want to help me find out?” to which she responds, “Oh, no!”

Sir Gilles has the TARDIS brought into the castle.

■ In the rehearsal script, the men-at-arms transport the TARDIS ‘on stout stakes’, rather than by cart.

Tegan tells the Doctor she doesn’t feel safe.

■ In the novelisation, the Doctor and Tegan decide to actively go and look for Turlough.

Sir Geoffrey de Lacy (Michael J Jackson) approaches the castle on horseback. Sir Gilles intercepts him with two men-at-arms and orders them to take him prisoner.

■ In the rehearsal script, Sir Gilles uses the word “Nay” rather than “Non” and Sir Geoffrey claims to have left the King in the Tower “at noon”.

■ In the camera script this scene continues with a swordfight. Sir Geoffrey’s squire is killed and the scene ends with Sir Geoffrey ‘battling valiantly against unfair odds’. The swordfight was cut due to poor weather.

■ Geoffrey de Lacy appears to be inspired by/ based upon John de Lacy, the Earl of Lincoln who took the crusaders’ oath alongside the King in London, and who was rewarded with a pardon for all his debts. Despite having had two of his castles seized by the King in 1211, and his brother taken hostage, de Lacy was sufficiently loyal to join the King on his expedition to Poitou, but by the summer of 1215 he had joined the rebels, and was one of the 25 barons charged with making sure the King adhered to the terms of the Magna Carta.

■ This scene is the only time where Sir Gilles’ surname is mentioned (it’s not included in the *Radio Times* listings).

■ According to the Virgin Books *New Adventures* novel *Sanctuary* (by David McIntee, published in 1995) Sir Gilles Estram was a real knight loaned to King John by Guy de Montfort who was murdered by the Master who then took his place.

■ This is a potential explanation for the otherwise baffling mystery of why the Master has adopted the persona of a French knight (rather than, say, a Flemish mercenary) and disguised his appearance and voice. Unless he has gone to all that trouble simply to surprise the Doctor?

The Doctor and Tegan enter the main hall and take their seats at the table.

■ In the rehearsal script, this scene opens with more feasting and entertainment courtesy of some tumblers, before Sir Gilles enters to take his place by the King. The Doctor and Tegan then arrive, Tegan asking, “Can you see him?” the Doctor answering, “No”.

■ In medieval times there were two main meals of the day; dinner at midday and supper in the evening, with dinner being the largest meal. This must be the midday meal, as it is daylight outside and Sir Geoffrey later plans to travel back to London.

■ As the meal is taking place on Ash Wednesday the household should be fasting, as it is the first day of Lent. However, we know that the real King John often ignored such rules, as his accounts record him giving alms to the poor to atone for such transgressions.

Some men-at-arms collect one of the Iron Maidens from the dungeon.

■ In the rehearsal script, Hugh reacts to his mother asking, “A better use?” by looking shamefaced.

■ In the novelisation, Isabella is unfamiliar with the purpose of the Iron Maiden and Hugh explains that, “The Frenchman brought it with him.”

In the great hall, Tegan asks the Doctor if the King could be the devil.

■ In the camera script, Tegan’s first line is, “Do you seriously expect me to give you an answer?”

The King performs a short song in praise of total war.

■ The lyrics for the piece, entitled *King’s Song*, were written by Terence Dudley and set to a melody and arranged by composer Peter Howell, who also composed the *Banquet Music* heard in the opening scene. At the time the story is set it’s unlikely that lutes were played in England; a more likely instrument would have been the crwth.

■ The song mentions the Saracen, a general term for Muslims, in this case the Ayyubid sultanate that controlled large parts of the Middle East including Jerusalem. At the time, the Church of the Holy Sepulchre in Jerusalem was thought to contain the tomb of Jesus Christ. The song’s implication is that financial service in this life will be rewarded in the next, paraphrasing *Matthew 16:27:* ‘For the Son of man shall come in the glory of his Father with his angels, and then he shall reward every man according to his works’.

■ This is the first *Doctor Who* story to mention Jesus Christ.

> **‘Boiling in oil is an anachronism – it was introduced as a form of execution during the reign of Henry VIII.’**

The Iron Maiden is brought into the main hall along with Sir Geoffrey. Sir Geoffrey protests that he has just left the King in London and Sir Gilles accuses him of lèse majesté.

■ *Lèse majesté* is the crime of insulting the dignity or undermining the authority of a reigning monarch, also covering threats to the monarch’s life and betraying the kingdom.

The Doctor sarcastically suggests boiling Sir Geoffrey in oil.

■ The King’s reference to boiling in oil is another anachronism (a deliberate sign that he is not what he appears). Boiling in oil was introduced as a form of execution during the reign of Henry VIII.

The Doctor accuses Sir Gilles of a monstrous lack of good taste. Sir Gilles challenges him to a duel.

■ The Doctor had previously demonstrated his sword fighting prowess in *The Sea Devils* (1972), *The Time Warrior* (1973-74), *The Masque of Mandragora* (1976) and *The Androids of Tara* (1978). In *The Masque of Mandragora* he says that a captain in Cleopatra’s bodyguard “showed him a few points” and in *Robot of Sherwood* he claims to have fought with Richard the Lionheart, Cyrano de Bergerac and Errol Flynn.

The Doctor ponders a historical problem.

Sir Geoffrey, just arrived from London.

Can you guess who it is yet...?

... it’s the Master!

The 'best swordsman in France' takes on the best swordsman in the cosmos!

The Doctor tells Tegan to find Turlough in case of accidents.

■ Tegan's interruption of, "Doctor, don't do it" was an unscripted addition added during rehearsals. However, what's been lost is that the Doctor is supposed to be giving Tegan the TARDIS key at this point (she takes it after he says, "In case of accidents", and when she has the key he tells her as a separate thought to find Turlough).

■ The rehearsal script includes some extra bathos: "It's not locked," says Tegan. "What?" the Doctor replies. "You didn't lock the TARDIS," Tegan tells him. "Did I say I had?" says the Doctor.

■ The idea that the TARDIS has been left unlocked appears to have been introduced to explain how the Master gains entry to it in order to rematerialise it in the castle.

The Doctor faces Sir Gilles in a thrilling swordfight.

■ In the rehearsal script Terence Dudley writes that 'The bout ranges about the hall, sometimes favouring Sir Gilles and sometimes the Doctor, but when the advantage is with Sir Gilles it is the result of dirty fighting... The fighting takes in tables, around and on top, and other obstacles... A chandelier perhaps?' The swordfight ends as 'The point of the Doctor's sword touches Sir Gilles' beard.'

The Doctor disarms the knight and has him at his mercy. But then the knight pulls out a Tissue Compressor Eliminator. It is the Master (Anthony Ainley), escaped from Xeriphas!

■ At the end of *Time-Flight* (1982) the Doctor sent the Master's TARDIS to the planet Xeriphas.

■ In order to preserve the surprise of the Master's appearance, in the *Radio Times* cast list the character of Sir Gilles was credited to 'James Stoker', an anagram of 'Master's joke'.

■ Unusually, the Master's unmasking effect is not part of the events of the story, but the audience being shown the realisation from the Doctor's point of view – as he realises Sir Gilles is the Master, that is what he (and we) see, while everyone else still sees Sir Gilles as Sir Gilles. The unmasking effect is not mentioned in the rehearsal script and the camera script simply says, 'Sir Gilles becomes... the Master'.

■ In the rehearsal script, upon seeing the Tissue Compression Eliminator, Tegan exclaims, "The Master!" and the Master ends the episode by saying "Oh, Doctor. You *have* been obtuse!"

Part Two

FIRST BROADCAST: 16 MARCH 1983

Tegan sees the Tissue Compression Eliminator and realises that Sir Gilles is the Master.

■ Having seen him use it in *Castrovalva* (1982) and been told its name by Nyssa in *Time-Flight*.

■ This is a change from the rehearsal script, where Tegan has already had this moment of realisation, so instead she says, "What are they talking about?" In this script, the Doctor's first line is, "You may be the master of disguise but I was already onto your game" (suggesting that he already he knew Sir Gilles was the Master before he pulled out his Tissue Compression Eliminator).

Tegan throws a knife at the Master but he catches it.

■ The Doctor's companion throwing a knife at somebody's head? Not the sort of thing you would expect from the modern show and not really what you would expect in 1983. In the camera script Tegan only decides to attack the Master after he 'advances the compressor slightly in threat to the Doctor'.

■ In the novelisation, the Doctor gives Tegan a cricket ball before the duel ("Don't want to be carrying unnecessary weight") which she bowls at the Master instead.

The Doctor grabs the Master's weapon and aims it at his face.

■ In the rehearsal script, the Master gives two reasons why the Doctor won't use the TCE. "One, you have moral scruples, and two, to destroy me with it would confirm to these people that you do come from hell."

King John commands the Doctor to kill the Master. The Doctor refuses, so the King suggests they put the knight in the Iron Maiden.

■ In the camera script, the cry of 'Kill him' is repeated by the gathered company.

■ 'In sooth' is an archaic phrase meaning 'in truth'.

The Doctor begs the King to show mercy.

■ The real King John – like his predecessors – was not inclined to be merciful; there are accounts of him chopping off captives' hands and feet as punishment and starving prisoners to death.

The Master is placed in the Iron Maiden – which dematerialises!

■ In the camera script, this elicits a bigger reaction, with the assembled company 'awe-stricken, most of it falling to its knees'.

In his TARDIS, the Master instructs his toy to perform.

■ In the camera script, the Master removes his Sir Gilles costume before sitting at his controls.

King John announces that the Doctor will be his new champion.

■ In the rehearsal script, Tegan's opening line is, "The Master? What's going on?"

■ Dudley elaborates this scene in the novelisation with the Doctor admiring the Master's ingenuity and Tegan pointing out that if the Doctor has the TCE it means the Master *hasn't* got it. 'Oh, hoity-toity, thought the Doctor. Hoity-jolly-well-toity!'

■ In the novelisation Tegan also wonders if she will see her 23rd birthday, giving her age as 22.

The Master's TARDIS materialises in the dungeon and he orders the gaoler to release Hugh and Isabella.

■ It's a little peculiar that the gaoler agrees to release his prisoners solely on the word of a stranger who has just appeared in the cell. In the rehearsal script, Hugh shouts out an additional threat, "Do as he says as you value your life!"

■ Isabella, Hugh and Turlough do not realise the Master was Sir Gilles, such was the efficacy of his disguise and accent.

The Master explains that the Doctor intends to defame the King in order to set the barons against him and provoke a great rebellion.

■ In the rehearsal script, the Master's explanation is in reply to Isabella asking, "What does this Doctor here?"

■ The devilish plan that the Master describes is, pretty much, what actually happened in 1215.

The Master, Hugh and Isabella leave Turlough in the dungeon.

■ In the rehearsal script, the Master continues, "Heed not this beardless youth. Come, lady! I will return you to the bosom of your husband." He then leaves Turlough and we hear the door being closed and locked.

■ In the novelisation, Turlough recognises the Master 'from the Doctor's description of him' and deduces that the Time Lords must have uncovered the Master's presence and diverted the TARDIS. ►

THE KAMELION FACTOR

"Before Kamelion had even clambered aboard the TARDIS we had already decided to hide it on board wherever possible, and to commission a story to get rid of it", wrote producer John Nathan Turner in **DWM** in 1996. As a result, Kamelion's on-screen appearances were limited to his departure in *Planet of Fire* and a cameo in *The Caves of Androzani* (and a photograph in 2013's *The Day of the Doctor*). A brief scene was also recorded for *The Awakening* (1984) but deleted; it can be viewed on the DVD release. Interestingly, if the decision was made that late it raises the tantalising prospect that storylines may have been prepared for *Warriors of the Deep*, *Frontios* and *Resurrection of the Daleks* with a greater role for Kamelion. It's also odd that the decision wasn't made to write him out at the end of *The King's Demons* – maybe by exploding at the end of the mind duel.

Kamelion's appearances in spin-off media have been (unsurprisingly) limited; in the 2007 Big Finish audio adventure *Winter* by Paul Cornell, the Master attempts to use Kamelion to trap the dying Fifth Doctor in a dreamscape. His other appearances have been limited to novels: Craig Hinton's *The Crystal Bucephalus* and Christopher Bulis' *The Ultimate Treasure* (1997) and *Imperial Moon* (2000).

◄ In the great hall, the King knights the Doctor, dubbing him 'Sir Doctor'.

- In the rehearsal script, this scene begins with Tegan responding to the Doctor 'looking rather splendid in his surcoat' by saying, "Very nice. But what's the idea?" to which he replies, "You'll see."
- In the novelisation, the Doctor explains to Tegan that he is playing along with the Master's game to see what develops and tells her not to 'rock the TARDIS'. He also recalls his encounter with Richard I in *The Crusade*.
- In *The Crusade,* the First Doctor expressed a desire to be knighted, so his wish has finally been granted. The Doctor would be knighted again in *Tooth and Claw* (2006).

Geoffrey asks Ranulf who this Doctor is.

- The novelisation moves this discussion to before Geoffrey's attempt to leave.
- Ranulf believes the Doctor be from Aquitaine based on his earlier mention of an "outer province". The Duchy of Aquitaine had entered English territory through the marriage of Henry II to Eleanor of Aquitaine and by 1215 it was the only remaining province of France still under English control (so Ranulf's inference is quite reasonable).

As his first act as the King's champion, the Doctor arrests Sir Geoffrey and orders him to lead him to the dungeons.

- In the camera script, after Ranulf says to the Doctor, "I thought you friend" the Doctor winks at him, indicating it's a ruse – removed, presumably, because Ranulf considers the Doctor his enemy from now on. In the rehearsal script the Doctor goes further, saying, "A friend in need is a friend in deed", winking, then adding, "Deed?"

After they have gone, the King retires to his chambers.

- As he has just had his midday meal, he is having an afternoon nap, not retiring to bed.

Sir Geoffrey leads the Doctor and Tegan downstairs.

- In the rehearsal script, the Doctor says "House his new TARDIS"; the 'new' is crossed out in the camera script presumably because there is no need for the Master to have a new TARDIS.
- In the novelisation, the Doctor tells Tegan, "Tred thou in them boldly", quoting the lyrics of *Good King Wenceslas*. He later uses the exclamation 'By my halidom', a halidom being an archaic word for a holy place.

The castle gaoler takes the Doctor, Tegan and Sir Geoffrey into the cell where Turlough is held. The Doctor explains that Sir Gilles is really the Master who has set up an imposter as King John.

- This section was heavily rewritten from the rehearsal script where, after the Doctor tells Tegan that the Master intends to change the course of history, Tegan asks him, "How?" The Doctor replies, "To make the King so unpopular with the barons he'll be deposed. Unless we stop him the Master is going to rob the world of Magna Carta." "What possible satisfaction can that give him?" Tegan asks. "He intends to pull the foundation stone out from under parliamentary democracy," the Doctor replies.
- The Doctor would later purloin a copy of the Magna Carta to leave in Lily and Cyril Arwell's bedroom in *The Doctor, the Widow and the Wardrobe* (2011).
- In the novelisation, the gaoler is called Cedric and he expresses confusion when Sir Geoffrey tells him the Doctor is now the King's champion; "Twas a Frenchman yesterday."

Turlough doesn't fancy the Maiden's embrace.

'The novelisation has Turlough rushing to Sir Geoffrey's side and carrying him to a sheep pen.'

The Doctor put the TCE inside the Master's TARDIS and asks Sir Geoffrey if he knows the real King.

- Sir Geoffrey says he took the Crusader's oath with the King yesterday, but it is still the same day. However Sir Geoffrey has had a very stressful day so his error is understandable.

The Doctor suggests using the TARDIS to transport Sir Geoffrey to London.

- In the rehearsal script, after the Doctor says the TARDIS must be brought into the castle, Tegan asks him, "Why?" It's a fair question – it's not clear why the Doctor needs the TARDIS brought into the castle when he could simply pilot it there. Maybe he is attempting to move it without the Master's knowledge because the Master would be able to detect a materialisation?

They leave the dungeon, the Doctor warning the gaoler not to touch the Iron Maiden.

- In the camera script, the Doctor doesn't leave the Tissue Compression Eliminator in the Master's TARDIS, he leaves it on the dungeon floor and his warning to the gaoler refers to the Eliminator.

The Master returns Isabella and Hugh to Ranulf's side in the great hall. He tells them he has come to rid the King of his demons, and that the Doctor must be captured and put to the fire.

- Both of Isabella's lines expressing gratitude and horror were additions in the camera script.

The Doctor, Tegan, Turlough and Sir Geoffrey discover that the TARDIS has been moved into the castle. "Back to square one!"

- Although it was the Doctor's plan to have the TARDIS moved into the castle...

Sir Geoffrey decides to ride to London, and Turlough offers to help with the horse.

- There is some additional dialogue at the end of this scene in the rehearsal script. "Come into my parlour, said the spider to the fly," says Tegan as they walk back to the castle. "I quite like spiders," says the Doctor. "Surely not ones that can kill you?" replies Tegan.

In the great hall, Ranulf orders his men to obey the Lord Master. Hugh arrives with the news that the dungeon is empty. Ranulf instructs his men to find the demons and the Master says that they should find the engine too.

- The Master's instruction to have the 'blue engine' found and brought into the great hall is a little odd; he's just had it taken into the castle, so presumably he should know where it is (we later learn that it's in the King's chamber).
- In the rehearsal script, this scene is followed by a dialogue-free scene in a castle corridor of 'Knights and men-at-arms on the move, not without some apprehension'.

The Doctor and Tegan make their way through the castle. Tegan points out that the Master couldn't have got the TARDIS in through the outer doors.

- The novelisation goes into more detail on this point; the Doctor and Tegan return to the castle and Tegan points out that both the doors are too small for the TARDIS, before she works out that after the Master had the TARDIS brought into the courtyard he could have sneaked into the TARDIS and set the co-ordinates so it would rematerialise inside.

The Doctor thinks the Master has put the TARDIS with the King. But before they can look, they are captured by Hugh.

- This scene was moved forward during editing. In the camera script the order of the scenes is: the Master looks outside, Turlough sees Sir Geoffrey off on his horse, the Doctor and Tegan are caught by Hugh and Sir Geoffrey is shot by the crossbowman.
- The novelisation includes two new scenes as the Doctor and Tegan sneak back through the dungeon past Cedric. They then enter a storeroom where the Doctor explains to Tegan that while they know they won because Tegan remembers the Magna Carta, they don't know *how* they won.

Turlough sees Sir Geoffrey off on his horse.

■ In the rehearsal script, Turlough is 'helping Geoffrey mount his horse'.

The Master is watching with a crossbowman who fires at Sir Geoffrey, who slumps forward.

■ In the rehearsal script, Sir Geoffrey falls from his horse and there is a location scene where Turlough 'has caught the riderless horse and is trying to pacify it' when 'Men-at-arms surround him and overcome him'.

■ The stunt of Sir Geoffrey falling from his horse and the scene where Turlough is captured were both abandoned due to lack of time. A studio scene was added to replace the latter scene, in which Turlough and Sir Geoffrey descend some steps in a corridor before three guards approach, slay Sir Geoffrey and capture Turlough. This scene was then replaced (presumably when it was realised that Sir Geoffrey is still alive later in the story) with the handwritten note 'Turlough is arrested by guards'.

Turlough returns to the castle where he is arrested by guards.

■ It's not clear whether Turlough witnessed Sir Geoffrey being shot. Either he didn't see it, and goes back into the castle assuming he is safely on his way – or he did see it and assumes that Sir Geoffrey is dead and goes back into the castle to find the Doctor.

■ In the novelisation, Turlough rushes to Sir Geoffrey's side and carries him to a sheep pen. For some unexplained reason Turlough then loses consciousness and when he wakes up Sir Geoffrey has gone. Turlough hides in the stables until he sees Sir Geoffrey being escorted into the castle, at which point Turlough gives himself up to Hugh.

Hugh leads the Doctor and Tegan into the great hall where Ranulf is waiting with the TARDIS.

■ Ranulf says he located the TARDIS "with the King" – *ie* in the King's chamber. So how did he get it through the narrow corridors and stairwells of the castle into the great hall? There's no indication that the Master was responsible – the Master is otherwise occupied. The fact that Ranulf entered the King's chamber is a little odd too, as the King had said he was tired and wanted to "rest a while". So did Ranulf creep into the King's Chamber, find the TARDIS, and arrange to have it hauled out without disturbing the King? Or was the King awake and watching throughout?

■ Unfortunately the novelisation does not clarify this point. Instead, Ranulf looks inside the TARDIS and is convinced by the 'deranged vista' that the Doctor and his companions are demons.

The Doctor tells Tegan to get into the TARDIS.

■ In the rehearsal script, the Doctor reminds her, "You have the key and the co-ordinates will already be set. Lock yourself in!"

Pretending to look for Sir Geoffrey, Tegan darts into the TARDIS.

■ In the rehearsal script, Tegan pretends to turn against the Doctor. After Hugh accuses them of hatching plots, Tegan says, (referring to the Doctor) "He does!" and the Doctor replies, "Dare you betray me?" This leads into her telling Ranulf that she thinks Sir Geoffrey may be "in the engine" Tegan mistakenly referring to it as the TARDIS was added in the camera script.

■ The Master has helpfully left the TARDIS unlocked after sending it to the King's chamber.

Inside the TARDIS, Tegan starts pressing switches on the console.

■ The camera script indicates that a brief cutaway of 'The Doctor backing into a corner as guards descend' should be seen on the scanner during this scene.

The TARDIS dematerialises, creating a diversion so the Doctor can slip away. Ranulf notices the Doctor is missing and orders his men to find Sir Geoffrey.

■ It's not entirely clear why Ranulf gives the order to find Geoffrey, given that 30 seconds earlier he believed him to have been slain. Presumably he thinks the demons have hidden Geoffrey somewhere in the castle rather than spiriting him away.

■ In the novelisation, Ranulf orders his men to find the Doctor, which makes more sense.

■ The Master observes the TARDIS dematerialising, which is presumably why he returns to the King's Chamber as he knows the co-ordinates are still set to take it there.

The Doctor is walking through the castle when he hears the King singing and investigates.

■ The rehearsal script specifies that the Doctor is looking for the King's chamber and by the time he has located and entered it the singer has reached the line about scutage.

He enters the King's chamber to discover that the King is an android and the Master is waiting for him. The Master introduces the robot, 'Kamelion'.

■ The rehearsal script describes Kamelion as 'a gleaming metallic android... It is *sans* hair, *sans* clothes'. In the camera script Kamelion looks closely as the Doctor and smiles.

■ The camera script states that the Master 'stands by an arras' (a tapestry, named after the French town of Arras) which might explain how the Master has reached the King's chamber before the Doctor, if he used a secret passage.

■ The Master says Kamelion was "instrumental in his escape" from Xeriphas; at the end of *Time-Flight* the Doctor said the Master would be trapped there because his TARDIS' temporal limiter would need replacing. It's not clear how the Master overcame this problem.

■ Kamelion is "a tool of an earlier invader of Xeriphas"; in *Time-Flight* we learned that the planet ►

WHERE ELSE HAVE I SEEN...?

GERALD FLOOD (1927-89)

The King and the voice of Kamelion

Other *Doctor Who* appearances: *Planet of Fire* and *The Caves of Androzani* (1984) as the voice of Kamelion.

TV appearances include: *Pathfinders in Space, Pathfinders to Mars, Pathfinders to Venus* (1960-61) as Conway Henderson; *Plateau of Fear, City Beneath the Sea, Secret Beneath the Sea* (1961-63) as Mark Bannerman; *Steptoe and Son: Without Prejudice* (1970) as Estate Agent; *Second Time Around* (1974) as Ronnie.

Film appearances include: *Smokescreen* (1964) as Graham Turner; *Patton* (1970) as Arthur Tedder; *Frightmare* (1974) as Matthew Lawrence.

FRANK WINDSOR (1927-)

Ranulf

Other *Doctor Who* appearances: *Ghost Light* (1989) as Inspector Mackenzie.

TV appearances include: *An Age of Kings* (1960) as the Earl of Warwick and others; *Z Cars, Softly Softly, Softly Softly: Taskforce, Jack the Ripper* and *Second Verdict* (1962-78) as John Watt; *The Detectives* (1993-96) as Chief Superintendent; *Casualty* (2003-04) as Kenneth Samuels.

Film appearances include: *Sunday Bloody Sunday* (1975) as Bill Hodson; *Assassin* (1973) as John Stacy.

ISLA BLAIR (1944-)

Isabella

TV appearances include: *When the Boat Comes In* (1976-77) as Lady Caroline; *Blake's 7: Duel* (1978) as Sinofar; *The Quatermass Experiment* (2005) as Blaker.

Film appearances include: *Taste the Blood of Dracula* (1970) as Lucy Paxton; *Indiana Jones and the Last Crusade* (1989) as Mrs Donovan; *Johnny English Reborn* (2011) as Shirley.

CHRISTOPHER VILLIERS (1960-)

Hugh

Other *Doctor Who* appearances: *Mummy on the Orient Express* (2014) as Professor Moorhouse.

TV appearances include: *Faith in the Future* (1998) as Harry; *Mile High* (2004-05) as Nigel Croker; *Emmerdale* (2006-08) as Gayson Sinclair.

Film appearances include: *Top Secret!* (1984) as Nigel; *Sliding Doors* (1998) as Steve; *First Knight* (1995) as Sir Kay.

The Master avoids the spikes and enters his TARDIS.

"Arise, Sir Doctor!"

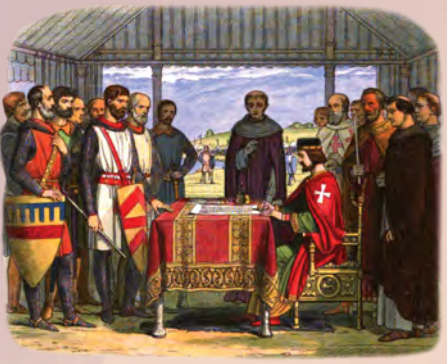
Sir Geoffrey is shot is the back!

The Master reveals the true identity of 'King John'.

THE GREAT CHARTER

By the time King John returned from his fruitless attempt to regain Poitou, he must have realised he no longer had the loyalty of most of England's barons.

Many of them had refused his desperate call to join him in France, and many more were refusing to pay the scutage demanded of them. In order to secure his position, the King started importing foreign mercenaries, which only served to escalate the situation further. The barons sent him an ultimatum to agree to their demands or face rebellion; he refused, and ordered his sheriffs to begin seizing his enemies' land. The barons then took control of London and, following further uprisings, the King agreed to negotiate a peaceful settlement. At Runnymead on 10 June 1215, the barons gave the King a list of their demands, and on 15 June the King put his seal on a charter acceding to almost all of those demands, the Magna Carta. Within a matter of weeks, however, King John wrote to the Pope to have the charter annulled and renewed his efforts to recruit mercenaries while the barons fortified their castles. The Barons' War ensued. There is no evidence that John was in favour of the Magna Carta; Kings issued charters to maintain the illusion that they granted rights out of benevolence, but John seems to have only agreed to the Magna Carta as a delaying tactic.



But that wasn't the end of the Magna Carta. It was reissued by John's successor, Henry III, in 1225, and by his successor, Edward I, in 1297. It formed a central part of English state law until the fifthteenth century, by which time much of its content – such as removing fish-weirs from the Thames – had lost their significance. However, two parts of it did remain relevant: firstly, the principle of *habeas corpus* (originating in Henry II's Assize of Clarendon), that no man can be detained, punished or prosecuted except by the law of the land; and secondly, the principle that Kings only govern by the consent of the kingdom – which did indeed lay "the foundations of parliamentary democracy".

However, the fundamental problem with the Master's plan is that it wasn't King John who was the prime mover behind Magna Carta, it was the rebel barons. So even if more had turned against them, and the King had been killed in battle or deposed, his replacement would still have been reliant on the barons' support (and their taxes) and would have had little choice but to reissue the Magna Carta. If anything, the Master's interference would have resulted in it being reissued sooner!

◄ was devastated in the Vardon/Kosnax war, while the BBC Books novel *The Ultimate Treasure* (by Christopher Bulis, published in 1997) says the android was created by Gelsandorans.

The Master demonstrates that he can control Kamelion by simple concentration,c by transforming it into King John and the Doctor. The Doctor joins in the game and turns Kamelion into the Master.

■ In the novelisation, when Kamelion turns into the Doctor the King's lute turns into a cricket bat.

A mortally wounded Sir Geoffrey is carried into the great hall.

■ Presumably Sir Geoffrey fell off his horse somewhere near the castle in order to have been found so quickly.

The Doctor congratulates the Master on his cunning and outlines his plan to turn the barons against King John so he will be deposed in favour of King Philip of France.

■ It's unlikely John would have been deposed in favour of King Philip of France; although Philip Augustus supported the barons, he wanted to install his son Louis as King of England and it was to Louis that the barons offered the English throne in 1215. Louis had a tenuous claim to the throne – his wife was a granddaughter of Henry II – and he led the French forces when they invaded in 1216.

■ It is hard to see how the barons could been more solidly turned against King John; by the time he acceded to the Magna Carta he had lost the support of so many barons that the chronicles save time by only listing the ones who remained loyal. In fact, it was only because a few barons remained loyal that the King thought he could defy the rebels' demands; if *all* the barons had turned against him he would have had no choice but to *agree* to the Magna Carta permanently.

■ The question posed by the Master's plan, however, is how he can achieve any of this while the real King John remains at large; a real King John who is in favour of the Magna Carta, remember, and who (the Doctor believes) could have crushed any rebellion easily.

Turlough is brought into the great hall where Ranulf accuses him of having slain Sir Geoffrey.

■ As Sir Geoffrey is clearly still alive and breathing at this point, Ranulf must mean 'slain' in the sense of 'mortally wounded' rather than 'killed'.

Isabella notices that Sir Geoffrey is trying to speak.

■ In the rehearsal script, Hugh exclaims, "He lives!" (misleadingly implying that up until that point Sir Geoffrey was presumed dead).

Sir Geoffrey tells them to seek the Doctor, then dies. Ranulf decides to go and ask the Master where the Doctor might be found.

■ In the novelisation, Geoffrey remains alive but unconscious, and Turlough says, "Next time he comes around ask him about me, could you?" The scene ends with Turlough suggesting that the Doctor might be with the King which is what prompts Ranulf to head for the King's chamber.

Tegan struggles with the TARDIS controls.

■ Tegan had previously attempted to pilot the TARDIS in *Castrovalva* (1982) where she landed it on the planet in question – or that's what she believed at the time – in *Four to Doomsday* (1982), where she succeeded in making it materialise in space, and in *Snakedance* (1983) she read out the co-ordinates – or that's what she believed at the time.

■ In the novelisation, Tegan refers to herself as a 'Galah', an Australian cockatoo with a reputation for idiocy.

The Master points out that the Doctor has helped him alter the course of history.

■ The Master misquotes Act 3 Scene 4 of *Hamlet* by William Shakespeare, 'Hoist with his own petard'.

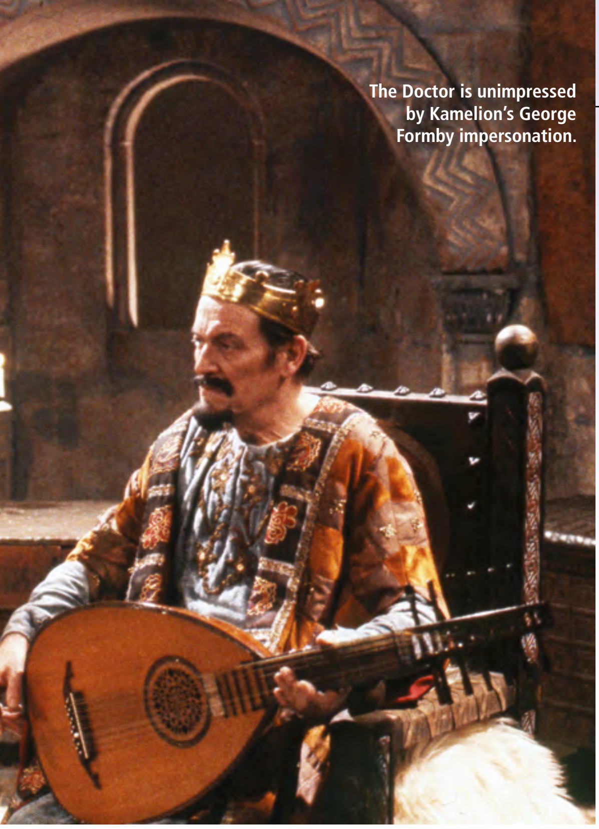
The Doctor challenges the Master to a battle of wills to control Kamelion.

Whose will is weaker?

Kamelion changes.

A battle of wills for control of Kamelion!

The TARDIS has a new crew member!


The Doctor is unimpressed by Kamelion's George Formby impersonation.

'In the novel, when Kamelion turns into the Doctor, the King's lute turns into a cricket bat.'

■ It's a little incongruous that the Master tells the Doctor it's time he regenerated, because, unless there are vast numbers of untelevised adventures between *Time-Flight* and *Arc of Infinity*, as far as the Fifth Doctor is concerned it is only a few weeks since he regenerated.

The Master asks where his Compressor is and the Doctor replies that it's in his TARDIS.

■ In the rehearsal script, the Doctor tells the Master his compressor is "With the other diabolical artefacts, in the dungeon." "You are generous," the Master replies. "I can afford to be," says the Doctor. All the dialogue between the Doctor and Master from "Hoist on your own petard" to "Which reminds me" was added in the camera script, presumably because the episode was under-running.

There's a hammering at the door. The Master turns Kamelion back into the King and Ranulf and Hugh rush in, with Turlough held by two men-at-arms. The King sends Ranulf and Hugh away to prepare boiling oil.

■ The novelisation simplifies the action; the King tells Ranulf and Hugh that the Doctor and the Master are his chief councillors and when they are about to leave the Doctor tells them to wait.

The Doctor and the Master pit their wills against each other and Kamelion starts to blur.

■ The camera script specifies that the battle 'continues until it is seen that the Master is less happy than his opponent'.

Tegan hits the TARDIS console.

■ In the camera script, 'she is now crying from fear and frustration'.

Ranulf and Hugh return to the King's chamber. The Master orders them to kill the Doctor but they are distracted by the TARDIS materialising. Kamelion turns into Tegan and the Doctor drags it into the TARDIS.

■ The broadcast episode doesn't quite follow the scripted action. In the camera script, after Ranulf draws his sword, the Doctor is seized by his men-at-arms. Ranulf and his men react in terror as the TARDIS lands, releasing Turlough who grabs Ranulf's sword. Kamelion then turns into Tegan.

Turlough threatens the Master with a sword and then follows the Doctor into the TARDIS.

■ Turlough's line, "Whoever you are, so don't try me too far" was added in the camera script. Turlough has been told the Master's name but apparently doesn't know anything else about him.

■ In the camera script the Master orders Ranulf and his men to "Stop them!" to no effect.

The TARDIS dematerialises and the Master rails at "medieval misfits"!

■ The end of this scene seems to have been trimmed in editing; in the camera script we see the Master leave, while Ranulf and company 'are in the grip of superstitious fear'.

Tegan is not at all impressed by Kamelion.

■ The opening dialogue of this scene was re-ordered in the camera script; originally the Doctor presents Kamelion (and it changes form) after Tegan says, "I don't believe it!"

She is also concerned that the Doctor has just left the Master to carry out his plan.

■ Tegan makes a good point. Even without the Master, the occupants of Fitzwilliam Castle have seen plenty of evidence that King John is in possession of, or possessed by, supernatural powers. However, the continued existence of the real King John should hopefully allay their fears and prevent the Barons mounting a rebellion, so the existence of the Magna Carta is assured (although that's not what our history books say happened – it's very confusing!).

■ The novelisation tidies up the ending by having the TARDIS return to the great hall. The Doctor emerges, examines Geoffrey and gives Isabella a phial that will help him recover.

The Doctor explains that the Master won't be on Earth for much longer because he left the TCE activated in the Master's TARDIS.

■ In the rehearsal script, this scene ended slightly differently, with the Doctor saying, "He could finish up anywhere but where he wants to go, hoist on his own compressor!"

The Master returns to his TARDIS and dematerialises.

■ In the rehearsal script, the Master collects the compressor from the floor before leaving and his TARDIS vanishes 'like a cork from a popgun'.

The Doctor invites Kamelion to stay in the TARDIS. Tegan points out that they can't be certain he isn't being controlled by the Master.

■ Tegan's suspicions are proved correct in *Planet of Fire*.

The Doctor offers to take Tegan home, and Turlough reminds him that they were on their way to his planet.

■ At the end of *Enlightenment,* Turlough requested to be returned to his home planet, although he doesn't seem to be willing to tell the Doctor what it is until *Planet of Fire*.

Tegan says she doesn't want to go home, so the Doctor suggests they go to the Eye of Orion. He's already set the co-ordinates.

■ Turlough claims to have already visited the Eye of Orion, implying that his visit took place before the civil war on his home planet and his subsequent exile (see *Planet of Fire*).

■ The next story, *The Five Doctors* sees the Doctor, Turlough and Tegan enjoying the positive ions of the Eye of Orion. However, readers of the Virgin *Missing Adventures* range will know that on the way they visit *The Crystal Bucephalus* (published in 1994, by Craig Hinton).

■ Originally the story had a cliffhanger ending leading into what would have been the concluding story of the 1982 season, *The Return*. However, recording over-runs on *Terminus* and industrial action meant that *The Return* had to be cancelled to allow *Enlightenment*'s studio material to be recorded instead (*The Return* would later see the light of day as 1984's *Resurrection of the Daleks*). In the rehearsal script, the TARDIS 'shudders and then spins' and Tegan asks, "What was that? What's happening?" Toiling at the console, the Doctor says, "She's out of control. We're trapped in a time corridor." "The Master?" asks Tegan. "No," says the Doctor. "I have the feeling it's someone even more evil than him."

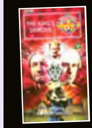
■ To replace this cliffhanger ending, script editor Eric Saward wrote a new final scene similar to that in the broadcast episode; it begins with Tegan asking the Doctor where they are going, and the Doctor explaining that he is taking her home. After Turlough says, "There wouldn't be any harm in going to look at the Eye. It is very beautiful" Tegan asks the Doctor, "But is it safe?" "Of course," the Doctor replies. "Is it?" Tegan asks. "As far as I know," says Turlough. "No. No. Tegan wants to return home," says the Doctor, with the remainder of the scene continuing as in the broadcast episode. By the time the camera script was prepared Saward had taken the opportunity to rewrite the scene again and add the discussion about Kamelion at the beginning.

■ The novelisation has another ending altogether; the Doctor asks Tegan where she wants to go but before she can reply he interrupts, "I know! Don't tell me! London Airport!" **DWM**

FURTHER INFO

DVD

COMPANY BBC DVD
YEAR 2010
CAT NO BBC DVD 2738
AVAILABILITY Still available as part of the *Kamelion Tales* box set



VIDEO

COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5733
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1986
BOOK NO 108
AUTHOR Terence Dudley
AVAILABILITY Out of print

TALKING BOOK

COMPANY BBC Audio
YEAR 2016
READ BY Mark Strickson
AVAILABILITY Out May 2016

The DWM review

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Downtime

Sarah Jane Smith and the Brigadier meet Victoria Waterfield and the Yeti! This spin-off reaches DVD...

REVIEW BY **MARK WRIGHT**

The Brigadier and Sarah Jane Smith are reunited.

D*owntime* is a fascinating artefact from a time in which *Doctor Who* was, to all intents and purposes, an ex-television series. With seemingly no new episodes in sight, a group of enterprising fans decided to employ a professional cast and crew for an adventure featuring supporting characters from *Doctor Who*. The result was originally released on VHS in September 1995, and offers a glimpse of what might have been a template for the screen future of *Doctor Who*.

Putting things into historical context, when *Downtime* was released, drafts of the 1996 TV Movie script were still being wrestled over in America. Eight months later, that first attempt at reviving *Doctor Who* was on air. Isolated from the foreknowledge of what was to come, *Downtime* was a big deal in 1995. Now, it's been re-released on DVD 20 years after its début, and in light of how history played out, it's more than a worthwhile watch.

A sequel to the Second Doctor adventures *The Abominable Snowmen* and *The Web of Fear*, *Downtime* takes up the story after the defeat of the Great Intelligence in the London Underground. Victoria Waterfield, former companion of the Doctor, returns to Detsen Monastery, lured by a dream about her late father. Something lurks in the cloisters, something thought long dead. Years later, the Vice-Chancellor of New World University – a Miss Waterfield – seeks a vital component in a plan that will enable the Great Intelligence to dominate the world. A component which is in the possession of the retired Brigadier Lethbridge-Stewart...

Downtime holds up remarkably well. Sure, it's ragged around the edges in places and lacks the slick digital polish that we might expect today from similar productions, but it would be churlish to make those moments the thrust of any review. To call it a fan film does the piece a great disservice. Yes, there are *Doctor Who* fans aplenty amongst the production personnel (and beneath the slimmer and oddly orange-tinted Yeti suits), but this is a professional production with professional intent.

WRITTEN BY Marc Platt
DIRECTED BY Christopher Barry
STARRING

Elisabeth Sladen	Sarah Jane Smith
Nicholas Courtney	The Brigadier
Deborah Watling	Victoria Waterfield
Jack Watling	Professor Travers
James Bree	Lama
John Leeson	Anthony
Geoffrey Beevers	Harrods
Beverley Cressman	Kate Lethbridge-Stewart

A scan down the cast and crew list highlights *Downtime*'s pedigree. Christopher Barry, one of TV *Doctor Who*'s most experienced directors, is behind the lens; *Ghost Light* writer Marc Platt provides the script; future BAFTA winner Mike Tucker blows stuff up. Then there's the supporting cast: John Leeson, Geoffrey Beevers, James Bree, Jack Watling. It's great seeing these experienced turns having a run out, but the real pleasure of *Downtime* is in having three beloved stars of *Doctor Who* topping the bill.

Downtime is the Brigadier's gig, and Nicholas Courtney lights up the screen whenever he's on camera. As twinkly as ever, Courtney is allowed to bring a more nuanced, even tortured side to the Brig here. The whereabouts of Doris is anybody's guess, but he's gained a daughter (complete with grandson and a house boat). There's a paying forward with the introduction of Kate Lethbridge-Stewart, played here by Beverley Cressman. Quite what may bring the character to the UNIT of the future is a story that hasn't been told yet, but it's a nice sharing of DNA between *Downtime* and the future of the TV series. We also get the image of the Brig as a retired country gent, comfortable in tweed – the look that we'll see the Brig sporting years later in *The Sarah Jane Adventures*.

Likewise, Elisabeth Sladen slips effortlessly back into the role of Sarah Jane Smith, a decade before her return to *Doctor Who* on TV. Her role is frustratingly tangential, spending a fair bit of time stuck in a traffic jam, but Platt's script has a lot of elements to keep in play. That Sladen manages to make a mark despite this is testament to her skills as an actor.

> **'As twinkly as ever, Nicholas Courtney is allowed to bring a more nuanced – even tortured – side to the Brigadier.'**

Deborah Watling has a tougher time. She's not really allowed to play the Victoria of old, saddled instead with looking a bit stern and possessed – or popping up in sequences on the astral plane, seemingly kitted out for a Scottish Widows ad. It's lovely to see her in scenes alongside her dad Jack, who shuffles about as a haunted shell of Professor Travers, but it would have been nice to see Debbie reconnect more with the part we know and love her for. That's a failing of the script and no slight on her.

Director Christopher Barry displays the visual flair he demonstrated throughout his *Doctor Who* assignments, largely overcoming any lack of resources *Downtime* may have suffered from. The most successful sequences are those of the sleeping Brigadier's excursions on the astral plane, set on a bleak sandy beach. They have a chilling MR James feel to them that works well. Similarly, Barry's affinity for action gets an airing, scenes of UNIT troopers blasting at lumbering yeti possessing an urgency that matches similar scenes in his TV work.

There are a few duff notes. It's a brave director that stages an exciting Yeti attack in the cramped living quarters of a barge, and the fountain that gushes noisily throughout the climactic university campus sequence has the whiff of student film about it. These lapses into amateur levels of production are noticeable simply because the rest of *Downtime* is relatively polished. There are even few offenders in the cast, although special mention has to be made of Peter Silverleaf as New World's 'marketing faciliator' Christopher Rice. His performance has more arch than a branch of McDonalds, matched by a truly mesmerising choice of jumper that threatens to upstage the performer.

It feels mean-spirited to draw attention to these, because the intent behind *Downtime* – and the results – are so admirable. With Nicholas Courtney and Elisabeth Sladen tragically no longer with us, re-releases like this become ever more precious, affording the chance to see them doing what they do best one more time.

Downtime wasn't the only film of this kind to be made, but it's the one that felt closest to the source material in execution and the familiarity of the characters and concepts driving the story. This re-release opens a window onto a fascinating period of *Doctor Who* history and stands as a display of the creativity and sheer determination of the fan community to crack on and get things done.

DVD Extras

A second disc provides a feature-length documentary on the making of *Downtime*. It's essentially a long collection of behind-the-scenes clips caught by a roving camera, with captions throughout to tell the story. It's nice and light, and again gives a chance to see much-loved *Doctor Who* actors twinkling for the camera in asides. It lacks formal interviews to punctuate the footage, but time was probably an issue on the day. The novelty of seeing actors put through their paces or having make-up adjusted is a little samey, but this is another historical document that shows the scale of ambition from a different perspective.

A featurette showing post-production is more perfunctory, but gives background on the effects sequences – produced by the Framestore – and at six minutes, doesn't outstay its welcome. For the £10 asking price, it's a decently hefty package. **DWM**

DVD

REELTIME PICTURES
RRP £10 (DVD-R), £6 (download)

Longleat '83: The Lost Footage

From the world of BBCtv's DOCTOR WHO
LONGLEAT '83
THE LOST FOOTAGE
OVER 2 HOURS OF VIDEO

If you were old enough, and you were a *Doctor Who* fan on the Easter bank holiday of 3-4 April 1983, you were probably at Longleat for *20 Years of a Time Lord*. No self-respecting fan had something better to do.

Three decades ago, there wasn't the weekly diet of conventions, signings, festivals and symphonic spectaculars. So BBC Enterprises' Longleat-held celebration of the Doctor's 20th anniversary was a big deal. Except the BBC had only expected, and made provision for, 10,000 attendees... and then 35,000 people turned up.

"It was our Woodstock," writer Paul Cornell once said, recalling the mix of mud and throngs that defined the event for those lucky enough not to have a family break to Cornwall already scheduled (note to self: it was 33 years ago – let it go). For those of us who never managed to go, we've had to listen to the puffed-up boasting of those who did for all these years. Could it really have been that good?

More than three decades on, Reeltime Pictures has stitched together the longest edit yet of that frenzied Sunday and Bank Holiday Monday; over two hours of unbroken camcorder footage that had been thought lost until last year. While some of this material has found its way onto a previous, much shorter, release, this is the fullest account yet of *Doctor Who*'s first public knees-up.

In many ways, it's a myth-buster. The guest line-up may be a roll-call of the show's A-list, but the location and staging is woeful. With every workshop, Q&A, auction and signing taking place in decoration-free marquees, with primary school tables and plastic water cups, it looks more like a pocket money-funded wedding than a convention with the might of the Corporation behind it. Modern-day BBC events managers will surely watch this with thunderstruck expressions.

The event was opened on the Sunday morning by the then-Lord Bath, with the ever publicity-thirsty producer of the time, John Nathan-Turner acting as MC. And it's Jon Pertwee who kicks the thing off, vaulting onto the stage through the TARDIS doors, and proclaiming "I AM the Doctor!"

Pertwee's time in the Forum tent only reminds us how blazingly charismatic he was as a convention presence. He's clearly relishing donning his Third Doctor gladrags in front of a mob of adoring fans. *Doctor Who* misses him incredibly.

It's to BBC Enterprises' credit that all the surviving Doctors of 1983 were in attendance. Tom Baker, only two years after his last hurrah in *Logopolis* – and a few months *after* deciding to sit out *The Five Doctors* – turned up for a panel and is delightfully, uniquely Tom-ish here. Patrick Troughton, meanwhile, who was never an actor in love with the extra-curricular obligations of the part, smiles through the proceedings with grace, and should be awarded extra credit for valiantly attempting a polite answer to the question, "Did you enjoy going in the TARDIS?"

Both Jon Pertwee and Peter Davison appear in full costume, but there's something slightly uncomfortable about seeing the Fifth Doctor standing on a piece of MDF flogging Omega's head from *Arc of Infinity* ("Still covered in the original goo," he cracks).

There are many priceless snatches of chat from *Doctor Who* luminaries now long gone. It's a joy to see the impossibly sweet Heather Hartnell there, talking with heart-swelling pride about her late husband, while Nicholas Courtney is still fresh enough to the anecdote circuit that he can actually tell the *Inferno* 'eyepatch' story to a crowd that has never heard it.

In its staging, the event can't compare to the widescreen epicness of the Beeb's recent official bashes; but this is a cherishable memento of a very different time in *Doctor Who*. All those years on from Cornwall, I finally feel like I was there at Longleat. **STEVE O'BRIEN**

DVD

REELTIME PICTURES
RRP £10 (DVD-R), £6 (download)

Myth Makers: Mike Tucker

MIKE TUCKER Effects Supervisor
MYTH MAKERS
DVD

If we can call Reeltime's series of *Myth Makers* videos a 'chat show', then Nicholas Briggs can lay some justifiable claim to be among the longest-serving chat-show hosts in the world. This latest release is his 31st year as the interviewer of *Doctor Who*'s finest.

Only a year after Briggs made his VHS début, Mike Tucker made his inaugural contribution to *Doctor Who*, building a miniature TARDIS for that blinding opening sequence of *The Trial of a Time Lord*. And 27 years later, he'd find himself on the stage of the Theatre Royal, picking up a BAFTA for doing almost exactly the same thing for the 50th Anniversary Special. Well done, that man.

"We got the 50th," he beams here, "which was a personal tick, having done the 25th, to be around for the 50th." There aren't many names that straddle the twentieth and twenty-first-century runs of *Doctor Who*, but Mike Tucker has been involved with the series since the year Jenna Coleman was born, and is one of the few who has experience about the sometimes different, sometimes just-the-same working conditions from both those eras.

Let's make it clear: Mike is a *Doctor Who* fan. That may not seem so shocking, now that most of the show's production team is top-heavy with people owning Target Book collections, but back in the 1980s, a *Doctor Who* fan actually *working* on the series was almost unheard of. Inspired to pursue a career in visual effects after seeing 1970s *Doctor Who* effects maestro Bernard Wilkie talking up his craft on *Pebble Mill at One*, he admits here that he spent his first few years at the BBC Model Unit terrified that someone would find him out. How times change...

Tucker is a very engaging interviewee, but the hour-long running time simply isn't sufficient. There's nothing here on his career as a *Doctor Who* writer (he's penned numerous novels, audios and non-fiction books) and so, as engrossing as this is, it will leave you wanting more. **STEVE O'BRIEN**

AUDIO DRAMA

BIG FINISH
RRP £20 (CD/download)

The Diary of River Song

More secrets of River's diary are revealed in four new adventures.

For all her swooning devotion to the Doctor, River Song has always been the headline act in her own drama. Usually one step ahead of everyone else – including her know-it-all husband – and forever alluding to an off-stage life of thrilling adventure, she's basically the Doctor with added sass and space hair. Factor in Alex Kingston's genuine star quality and, if anyone was a shoo-in for an afterlife in the Big Finish data core, it's River.

What's sometimes less obvious is that she's also a qualified archaeologist – a fact Jenny T Colgan puts to good use in the first of these four extracts from the professor's famous TARDIS-blue diary. At the start of *The Boundless Sea*, River has retreated into self-imposed exile as a bluestocking university academic (in her tangled cable wire of a timeline, this is some time between her pyramid-top wedding to the Doctor and *The Angels Take Manhattan*). But it's not long before she's tempted back into the field by the excavation of a 3,000-year-old Mesopotamian tomb whose inhabitant's eternal sleep appears to have been exaggerated.

WRITTEN BY Jenny T Colgan, Justin Richards, James Goss and Matt Fitton

STARRING

Alex Kingston	River Song
Paul McGann	The Doctor
Samuel West	Mr Song
Alexander Vlahos	Bertie Potts
Alexander Siddig	Marcus Gifford
Gbemisola Ikumelo	Prim

Armed with a sonic trowel, a Colt 45 and a pot of rouge, River arrives on Nubian shores like a kitten-heeled Indiana Jones to share her expertise and dispense waspish put-downs to Bertie Potts (Merlin's Alexander Vlahos), the Pooterish civil servant she hooks up with in a bid to rescue a plucky gel from the British Consulate who went into the tomb and never came out again.

It's all quite the hoot but, once inside the burial chamber, the story does rather get holed up along with its leads: there's an awful lot of info-dumping – and a patience-testing obsession with moisture levels – before we see daylight again. By that time, we've learned that the threat is not so much the curse of the mummy's tomb as the curse of the alien-infected zombie queen (now *there's* a B-movie), that River has walked into a trap, and that there may have been more to the now-deceased Bertie Potts than met the eye...

The Diary of RIVER SONG
SERIES ONE
FULL CAST AUDIO DRAMA
BIG FINISH
FROM THE WORLD OF DOCTOR WHO
The Diary of RIVER SONG
SERIES ONE
ALEX KINGSTON • PAUL McGANN • SAMUEL WEST • ALEXANDER VLAHOS

It's a noisy, shouty tale, but Colgan also finds room for some moments of quiet reflection, at which she excels, not least when considering the grim fate of Mesopotamia's tragic young queen, and the sacrifices women are forced to make.

In Justin Richards' *I Went to a Marvellous Party*, River accepts an invitation to a lavish soiree aboard a luxury space cruiser, where her host turns out to be none other than the late Bertie Potts. "Invitations from dead men always lead to trouble," she notes ruefully – and, sure enough, Bertie is keen to hire the writer of the *Melody Malone* detective novels to find out why one of his VIP guests has been rubbed out, in a story that riffs both on Agatha Christie's *Murder on the Orient Express* and its runtish offspring, *The Trial of a Time Lord* Parts Nine to Twelve.

If anything, River feels more at home in spritzy party mode – all sparkly frock and even sparklier conversation – than she does at an archaeological dig, which makes this an effective showcase for Alex Kingston at her most vivacious.

It turns out to be quite the political party, too, as the guests – members of a secret society of the super-rich – are involved in a scheme to manipulate the destinies of planets and peoples: a crop failure here, a scientific advancement there, and so on. It's a pointed satire on the power and influence wielded by unelected, wealthy elites – albeit power and influence that can be brought down by blowing up some computers. If only real life was that simple. (If that sounds prosaic, it isn't: River brings about this destruction in the cheekiest manner imaginable, using a combination of a time bomb and sheer brass neck. She's a bit of a time bomb herself, really.)

I hope it's not a SPOILER! to tell you that the episode ends with the arrival of River's husband, and the words (altogether now) "Hello, sweetie." But the 'Mr Song' of this collection's penultimate instalment, *Signs*, is not someone you'd recognise from your DVD collection, unless you've got a bootleg copy of 1993's charity fiasco *Dimensions in Time*, in which Samuel West plays... Actually, let's not go there. Suffice to say, here he succeeds in persuading River he is a genuine future incarnation of you know *Who*. ("So many faces, all of them infuriating.")

James Goss' story starts with some delightful pillow talk about diffusing a bomb but, even before the titles, it's revealed that River is dying (again) and the Doctor is nursing her through her final days, tenderly whispering sweet nothings punctuated by the odd soliloquy about the glory of tea. He does that.

With the TARDIS gone, River wanders through the corridors of the vast, silent spaceship *Sarah Jane* (which she can't help feel is "missing that uncertain something"), looking for ghosts.

The jewel of this collection, it's a restrained, elegiac piece – a lovely two-hander that's perfect for the audio medium, with Kingston offering a softer, less playful take on River, while West gives us perhaps the most quietly understated reading of the Doctor ever.

As good as West is, for many, the headline draw of *The Diary of River Song* will undoubtedly be the chance to hear River interacting – by which, of course, I mean flirting – with a *bona fide* Doctor Who off the telly. Unfortunately, established events prevent her from getting too cosy with Paul McGann's Eighth Doctor (and, unusually in the *Doctor Who* universe, here they've chosen to defer to established events).

The workaround devised by Matt Fitton for the finale, *The Rulers of the Universe* is as good as we could hope for, really, but the lack of proper, River-on-Doctor action (so to speak) will no doubt leave some feeling disappointed.

After a three-hour build-up, it would also have been nice for Paul McGann to make more of a dramatic entrance; instead, he just sort of shows up, doing his thing. No such worries about River, though, who demonstrates a certain style by having herself *couriered* into the story by a sort of interstellar Amazon in a bid to scupper Bertie Potts' evil plans once and for all.

Playing as a loose sequel to *I Went to a Marvellous Party*, it's a fussy story that gets bogged down with bafflegab about drive thrusters, nerve clusters and timing ganglia, where the stakes never feel quite as high as they ought to. It also lacks the emotional impact you'd hope for in a meeting between River and a younger version of the love of her life but, on the plus side, it's good to check in on Paul McGann (excellent, as ever) in the white heat of the Time War, with all the conflict and confusion that comes with it.

From its suitably brassy (and insanely hummable) theme tune to a supporting cast of actors of the calibre of Vlahos, Imogen Stubbs and Alexander Siddig – not to mention the Doctor himself – *The Diary of River Song* is a bold, self-confident production that justifies the BBC's trust in finally allowing Big Finish to play in the sandpit of twenty-first-century *Doctor Who*. Above all, it rewards Alex Kingston by putting River front and centre in her own show – as opposed to her usual trick of just stealing someone else's.

PAUL KIRKLEY

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

All-Consuming Fire

Some people are always fantasising about 'WhoLock', a crossover between *Doctor Who* and *Sherlock* concocted by two overlapping fandoms keen to see two great minds clash and fill the screen with lots of clever fireworks, as TARDIS meets Mind Palace. Fun as it might be, it's extremely doubtful it will ever happen, beyond fiendishly clever fan-made trailers on YouTube. However, the question is ever-present – gently mulling the idea over is quite possibly now hard-scheduled into every interview that Steven Moffat does, filed between 'Female Doctor' and 'When is River Coming Back?'

Well, here's that *Doctor Who* and *Sherlock* mash-up – Virgin's novel range *Doctor Who: The New Adventures* got there two decades ago, with Andy Lane's cracking *All-Consuming Fire*, now adapted for Big Finish by Guy Adams. And it's a belter, an ornate tale of worlds colliding, a Victorian Penny Dreadful that escalates and spills from gaslight London to India, and impossible worlds beyond.

When Sherlock Holmes and Doctor Watson (played, as in the *Sherlock Holmes* Big Finish range, by Nicholas Briggs and Richard Earl) are sent on a mission by the Vatican, they find themselves on the same case as the Seventh Doctor, and after some initial suspicion, they join forces. They find themselves immersed in a byzantine plot of stolen books, spontaneous combustion, colonial ambitions, dodgy relatives, and monstrous transformations. It's often very funny, but at the same time shot through with heavy doses of bugged-out supernatural horror. There's so much going on, that the Doctor's companions are spaced out both geographically and within the story, and it's anchored by scene-setting narration shared between Watson (Earl is wonderful) and Benny – with occasional pithy field reports from Ace, who largely sits it out until the conclusion. Narration can be a marmite thing with full-cast audio, but here it really adds something, and helps sell the scope of a complex story, a case, which unusually, even the notoriously plan-ahead Seventh Doctor hasn't quite figured out until the end.

Things are chivvied along yet further, when Lisa Bowerman's Benny arrives midway through and casually steals the show, getting all the best lines, and flirting outrageously with the blushing Watson. But how do the Doctor and the Great Detective get on? It's a predictably tetchy relationship. Briggs' Holmes is a solid, dignified performance of the old school. He's brilliant, but terse, and is frustrated by the Doctor on several levels, mainly that he just can't figure him out by looking him up and down. This funny, saturnine little man always seems quite some steps ahead. This is paid off later; there's clearly some mutual admiration between them, but when the Doctor hushedly tells Holmes that he's brilliant, Holmes indignantly replies "I know."

Lane's story realises quickly that Holmes is a more effective presence when he's given more space to get on with being brilliant on his own. It's the more human, rational Watson who spends more time teamed with the Doctor. Sylvester McCoy's Doctor seems totally at home in this world of supernatural intrigue and double-crossing, and this is one of his finest performances, warm, and almost horizontally relaxed as he hops between continents and dimensions.

So there you go, that's how they met. Just not how you expected. **MARTIN RUDDOCK**

WRITTEN BY Andy Lane, adapted by Guy Adams

STARRING

Sylvester McCoy	The Seventh Doctor
Sophie Aldred	Ace
Lisa Bowerman	Bernice Summerfield
Nicholas Briggs	Sherlock Holmes
Richard Earl	Dr John Watson
Hugh Fraser	Sherringford Holmes
Anthony May	Baron Maupertuis
Aaron Neil	Tir Ram

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, SOPHIE ALDRED AND LISA BOWERMAN IN
ALL-CONSUMING FIRE
BY ANDY LANE
ADAPTED BY GUY ADAMS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING NICHOLAS BRIGGS HUGH FRASER
BIG FINISH
FULL CAST AUDIO DRAMA

> 'Nick Briggs' Holmes is a solid, dignified performance. He's brilliant, but terse, and is frustrated by the Doctor.'

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

You are the Doctor
and Other Stories

Within the world of cinema there is a medium called 'portmanteau'. Used most notably in horror films, it uses an overall plot to connect a number of seemingly unrelated short stories. Falling out of fashion in the mid-80s, it has since been adopted by Big Finish and occasionally used, rather effectively, in the company's main *Doctor Who* range.

Following in the footsteps of its predecessors (*100*, *Forty-Five*, *Recorded Time, The Demons of Red Lodge* and *Breaking Bubbles and Other Stories*), *You are the Doctor …* is the latest release to utilise this approach. Telling four different stories, it traces Ace's attempts to learn to fly the TARDIS under the watchful eye and guidance of the Doctor. Like her mentor, her control of the ship is limited, and despite her best efforts, they never arrive where she thinks they will. They do, however, always arrive where they're *needed*.

John Dorney's humorous and intriguing tribute to the *Fighting Fantasy* and *Choose Your Own Adventure* series and early computer-based adventure games, *You Are the Doctor*, opens the show in fine fashion. It's a laugh-out-loud funny tale of a conquered world, which deftly balances the comedy with its more serious undercurrents. The conquerors, old acquaintances of the Doctor, have discovered a way of overcoming their own ineptitude and now rule their dominion and the 'secret' of their success with absolute authority.

Come Die with Me by Jamie Anderson is the second stop on Ace's crash course in piloting the TARDIS, and offers a refreshing twist to the traditional Agatha Christie-style murder mystery. One Mr Norris offers the ultimate prize to those who manage to solve a conundrum – but demands the most extreme sacrifice if they don't. It's a chilling and haunting story that is highly effective in changing the mood set by the previous chapter.

In *The Grand Betelgeuse Hotel*, Christopher Cooper's tale of corporate oppression, Ace and the Doctor set off again. They find themselves caught up in a heist gone wrong on a world that caters for the rich at the expense of the poor. After the Doctor disappears, Ace ends up standing trial. In a series of flashbacks the reasons why are revealed.

The Doctor and Ace are reunited for a final lesson in time and space flight in Matthew Elliot's *Dead to the World*. They discover why estate agents are universally loathed before battling to save all life on Earth and the future of space tourism. Featuring an ending that flips the whole story upside down (and sets up a possible future for Ace and the Doctor in the process), the Douglas Adams-esque final act of *You are the Doctor and Other Stories* closes the show in the same light-hearted fashion as John Dorney's opening segment.

Entertaining, enjoyable and engaging, *You are the Doctor and Other Stories* proves that good *Doctor Who* doesn't always have to be serious. While its underlying themes of big business versus the underdog are present throughout all four episodes, none of them are the defining characteristic of the collection. This is a set of stories that's defined by pure escapist fun, brought to life by a combination of great writing and great performances. Just because a story is intelligent, it doesn't mean that it can't also be amusing. **TIM CUNDLE**

WRITTEN BY John Dorney, Jamie Anderson, Christopher Cooper, Matthew Elliott

STARRING

Sylvester McCoy	The Seventh Doctor
Sophie Aldred	Ace
Jon Culshaw	Keith/Guard/Chafal
Kim Wall	Chimbly
Amrita Acharia	Resurrectionist/Clerk
Juliet Cowan	Bryer/Adriana Beauvais
Oliver Dimsdale	Morecombe/Garvey

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY AND SOPHIE ALDRED IN
YOU ARE THE DOCTOR AND OTHER STORIES
BY JOHN DORNEY JAMIE ANDERSON CHRISTOPHER COOPER MATTHEW ELLIOTT
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING JON CULSHAW
BIG FINISH
FULL CAST AUDIO DRAMA

MISSING IN ACTION!

FIRST BROADCAST
16 October – 6 November 1965

The Myth Makers

Although this 1965 story is completely missing, we investigate some of its many mysteries...

REVIEW BY **GRAHAM KIBBLE-WHITE**

On 3 August 1965, William Hartnell recorded an interview for *Desert Island Discs*. He spoke of Verity Lambert twice. "My producer," was how he prefaced her in the first instance. Later, he told host Roy Plomley: "They've pretty much given me carte blanche [on *Doctor Who*], and as a matter of fact, Verity has said, 'When the time comes we will give you a bath-chair, free.' I said, 'I might take you up on that one day!'"

Here's what's odd about that. Although he was referring to Lambert's involvement in the present tense, she'd left *Doctor Who* two months previously.

Maybe Hartnell was under the misapprehension she was on a secondment. Or maybe he was wheeling out a metaphorical Trojan Horse, whose deadly cargo would reveal itself three weeks later when his episode aired on the BBC Home Service, and John Wiles – his actual producer – was listening in.

If it was a covert attack intended to undermine his new boss, then, unlike the one at the siege of Troy, it didn't mark the cessation of hostilities. Instead it was the commencement of a bitter war of attrition that raged fiercely through August and September, and the production of the four-part 'high comedy', *The Myth Makers*.

South African-born Wiles had come to *Doctor Who* with some reluctance. A gifted writer and script editor, he saw the role as more an administrative, rather than creative, duty. "A producer is a desk person," he'd told **DWM** in 1983. In regard to this particular appointment, he sensed expectations were for him to simply maintain a going concern. However, in his career to this point, he had demonstrated a high-minded aspiration for drama.

In tandem with TV and theatre engagements, Wiles had spent the last decade or so working in schools, and had been greatly influenced by educationalist Alan Garrard, whom he'd encountered at Fairmead County Secondary in Essex. Garrard had developed a class in what he called Dance Drama, encouraging difficult pupils to express themselves through improvisations set to music – and Wiles was a zealot for it. So much so that in 1957, his book, *Leap to Life! An Experiment in School and Youth Drama* (Chatto & Windus), was published, endorsing Garrard's efforts. In the introduction, Wiles opined: "With the present moral decline of adult values, it is now more necessary than ever that we give our young people a solid foundation on which to construct their lives – a positive education in every possible sense of the phrase, both inside and outside the classroom. We can overlook no opportunity for doing this."

We can overlook no opportunity for doing this. Even though he'd coined that sentiment years before, it's so emphatically phrased, it seems reasonable to assert he would still have held the belief in 1965.

Again, from that **DWM** interview: "We were not trying to break the format [on *Doctor Who*], but to develop it. I know that sounds very pompous, but with my experience as a writer I felt we could do it."

His intention wasn't necessarily to make the series more edifying, but certainly more stimulating, and the first story commissioned under his stewardship was Donald Cotton's parody of *The Iliad*.

The epic poem had already proven a suitable vehicle for Wiles' aspirations. Again, we look to his extra mural endeavours. As a member of the Arts Advisory Committee for the National Association of Boys' Clubs, he'd staged large-scale productions with Turners Court School for Underprivileged Boys (you can see him in that capacity in a Pathé film, available to view online at: *tinyurl.com/PatheChessmen*). His 1959 effort – and he grandly dubbed these things 'Arenascopes' – was called *The Trojan Horse*, the 12-foot-high creation having been built by pupils during their carpentry class. It featured the young cast miming to the music of Sibelius, and Wiles' programme notes remarked this was not to be

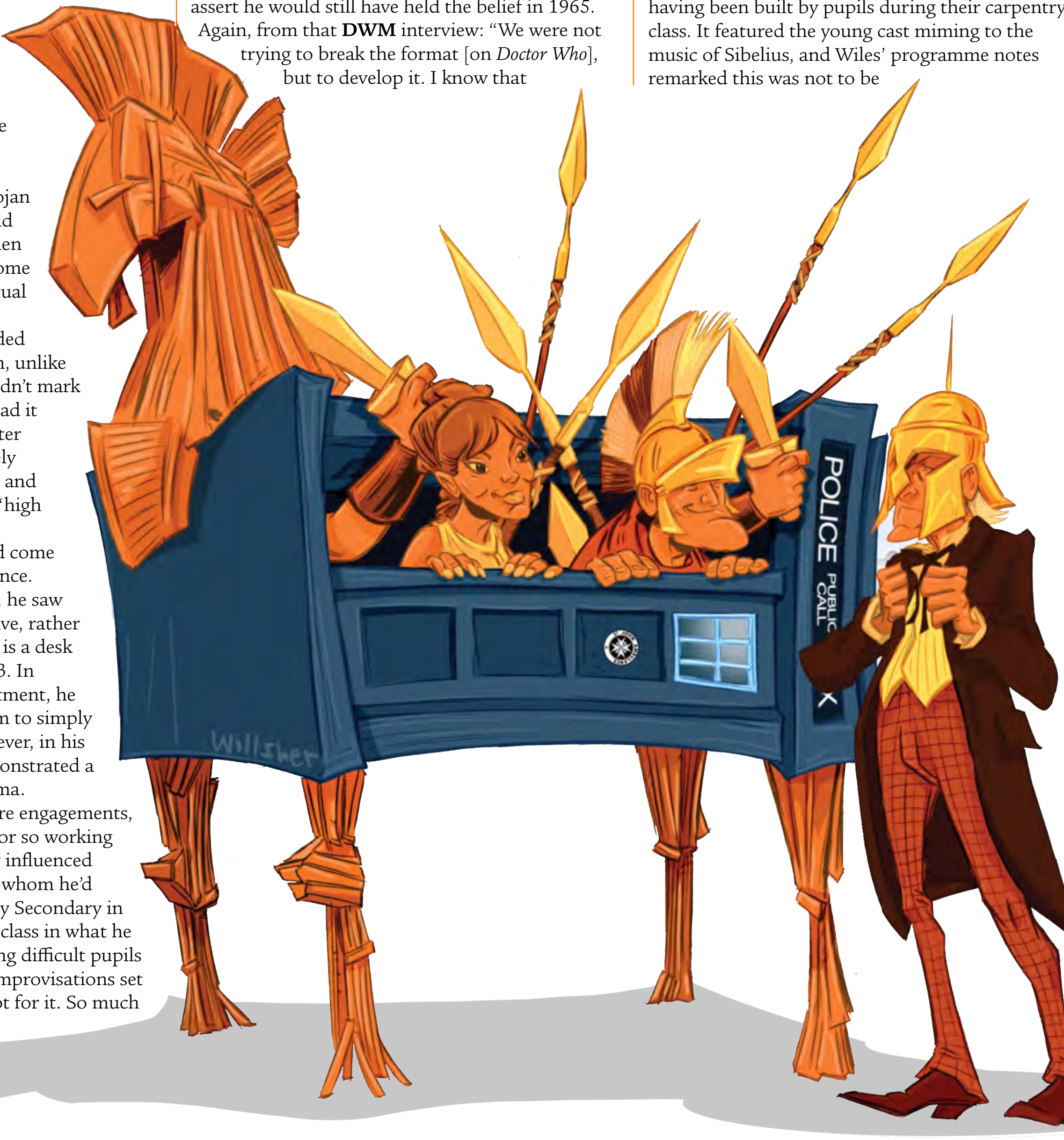

ILLUSTRATION: **BEN WILLSHER**

The Doctor fails to convince the Greeks that he is the mighty Zeus.

Steven fights for his life!

a "strictly literal explanation" of the siege of Troy, but "a convenient peg on which to hang a free and creative interpretation of an exciting legend."

Which is also a pretty good summation of *The Myth Makers*.

An unusually florid script, it would be tempting to think it played to Hartnell's vanity. But instead, a number of factors served to heighten his insecurities. Two years into his journey, the actor was the sole survivor from the founding team of *Doctor Who*, and, with some justification, saw himself its custodian. He should have "carte blanche", and yet when his beloved childhood guardian, Aunt Bessie, died, he was refused leave to attend her funeral. Mixed up with his indignation and grief, one wonders if he was also reacting badly to the show's new orthodoxy.

While Verity Lambert, David Whitaker and then Dennis Spooner were undoubtedly talented television professionals, Wiles and his erudite script editor Donald Tosh (in Beatles cap and floral shirt) were from more highfaluting, dramaturgical stock. On this shoot came, via Cotton, Max Adrian of his classical Third Programme plays, who was joined by a fellow performer from the Royal Shakespeare Company, Barrie Ingham (incidentally, appearing as Ayldon in the movie *Dr Who and the Daleks* from August 23). "And they, old thespians that they all were, rather sent up the local cast," admitted Tosh in an interview with the *Doctor Who* Appreciation Society in 2011. Hartnell's working-class insecurities about being a 'legitimate actor' were, understandably, agitated and he refused to associate with his tormentors – which also included Francis de Wolff who joked at his expense when he fluffed a line. The lead found no support from the director either, Michael Leeston-Smith telling **DWM** in 1992, "I was no fan of William Hartnell and don't even remember him being in my production at all."

WRITTEN BY Donald Cotton
DIRECTED BY Michael Leeston-Smith

STARRING

William Hartnell	Dr Who
Peter Purves	Steven
Maureen O'Brien	Vicki
Adrienne Hill	Katarina
Max Adrian	King Priam
Cavan Kendall	Achilles
Alan Haywood	Hector
Barrie Ingham	Paris
Frances White	Cassandra
James Lynn	Troilus
Francis de Wolff	Agamemnon
Jack Melford	Menelaus
Tutte Lemkow	Cyclops
Ivor Salter	Odysseus
Jon Luxton	Messenger

This adventure also facilitated the first ever dismissal of one of the regular cast. An unsettling event ("A bolt from the blue," is how Peter Purves described it to **DWM** last year), it had been further exacerbated by the way it was handled – Maureen O'Brien returning from holiday to discover her character, Vicki, had been written out at the end of the tale. Wiles thought someone had already told her agent, Tosh assumed she'd wanted to go having apparently rounded on him during the making of her previous story, *Galaxy 4*, with the rejoinder, "Look, it's not f***ing Shakespeare!" Thus, she was to exit the stage as an ersatz Cressida who had now found her Troilus.

'*The Myth Makers* is purposefully silly and sad – but it puzzled children of the day, who were expecting a Dalek adventure…'

Yet from out of all that tumult, *The Myth Makers* feels unfazed. It's witty and purposefully silly and sad – but it puzzled children of the day, who were expecting the straight-ahead blasts of a Dalek adventure following *Mission to the Unknown*. Instead they got: "Yet this mountebank Odysseus appears to be a law unto himself!" Other than the naïvety of some of the storytelling (the distance between the Doctor suggesting the construction of a 40-foot horse, and the Greeks having completed it, seems to be mere hours) and the per-episode bouts of swordplay, there's nothing for a younger audience.

Insofar as it's possible to glean from the audio remains, it is a tale told in words, with flinty pronouncements equating to danger. Meanwhile the humour lies in overwrought dialogue ("You superstitious, dark-dodging decadent"), which at times is coupled with a smattering of unexpectedly pedestrian prose. Take this instance from the final episode, where Max Adrian's King Priam asserts, "Come, my children, our people have gone to the square of oratory, we must go and join them there and I must speak!" And then he turns to Vicki with a companionable, "See you later!"

Sometimes, the discourse seem to hang, like a word cloud of designations – 'your friend', 'your wife', 'my brother', 'my king' – but the mode of address suits the story. The clue is in the title. This is an exceptionally fictionalised environment, where it seems proper the players should enter and introduce themselves and each other. Such heightened language also sets up a terrific cliffhanger at the end of the first episode, with Odysseus' revelation the TARDIS has "vanished into thin air." Although it's an overstatement in the style of epic poetry, we viewers – plus the Doctor and Steven – have cause to fret it might literally be the case. Has Vicki dematerialised the ship and abandoned them?

Cotton also pulls that posh boys' trick of disguising gags about base topics in fancy attire. "I refuse to enter into any kind of vulgar bawdry!" says the Doctor (as Zeus), when asked to share stories of Aphrodite. But he's less reticent about the sexploits of Mrs Agamemnon. "Your wife, for instance, is unfaithful to you," he teases the great warrior, who, prior to this had been chiding Menelaus on Helen's propensity for being kidnapped – "You knew perfectly well what she was like before you married her." And while I'm not quite sure what being a "dropsical old camp follower" portends, God help any child who tried out that phrase in the classroom on Monday, or indeed declared the prospect of the 11-plus was making them "as nervous as a Bacchante at her first orgy." ►

Cyclops incurs the wrath of Odysseus.

King Priam welcomes 'Cressida' while a sceptical Cassandra looks on...

'Vicki is wholly engaged in events. A 60s companion who displays real gumption, she's particularly good in her swansong.'

◄ It's to the writer's credit he gets away with it. *The Myth Makers* is so beautifully detailed, its gilt deflects the critical gaze. But, if we can look past that, there is something more troubling than the odd ribald line. It's the Doctor, who is morally absent from much of what happens. Make no mistake, despite his uncertainties and the odd stumble, Hartnell gives an exquisite performance, and the time traveller is highly amusing company throughout. He's presented as a complete chancer, wobbling along wherever opportunity takes him. While the going is good, he pretends to be an incarnation of Zeus (Achilles describes his aspect as that of "an old beggar", a very funny sleight on Hartnell, which he seems to bear with suitable comedy umbrage, although also an indicator of his wretchedness in this tale), but when he realises the charade is over and is challenged by Odysseus to account for himself, he deflects to Steven: "I think you had better tell him." The scene, quite sensibly, fades out shortly after.

The corollary of all this messing around is the impression the Doctor is taking nothing seriously. He's almost morally absent, hand-waving Achilles and Hector's swordfight at the start of the story by saying, "No doubt their reasons will be entirely adequate," and hoping to interrupt their combat only to ascertain where it is the TARDIS has brought them. Chatting to the victor, Achilles, he refers to the corpse quite gaily as "your friend". Perhaps, as inferred by the artifice of it all, he really does think he's wound up within Homer's fiction. It would explain why he initially suggests building a giant paper plane as a means to enter Troy, before cribbing the giant horse wheeze, enabling Odysseus to massacre the Trojans.

Mind you, that final episode, with its disconcerting shift into tragedy, does see a comparative realignment of the Doctor's mindset. "You're selfish, greedy, corrupt, cheap, horrible!" he tells the Greek hero, an outburst made all the more powerful by its lack of lyrical polish. It's a good line, too, as if an unfettered sentiment has finally emerged. But it's very late in the day. This *Zeus Ex Machina* simply returns to his machine.

By contrast, Vicki is wholly engaged in events. A 1960s female companion who, in contrast to her peers, displays real gumption, she's particularly good here in her swansong. The key moment is when Steven – who's contrived to be captured and brought into Troy to stage her rescue – winds up having them both sent to prison. When he moans, "How was I to know that you'd manage to get round King Priam?" she tells him, "You might have guessed. I know how to take care of myself." Indeed she does. We've seen her charm the monarch and his family with an impressive alacrity, undermine her only critic, Cassandra (Frances White, who asked not to be credited in *Radio Times*, giving us a superb harpy), and set her cap at Troilus. Throughout, she remains impressively humble – "I'm nobody of any importance, I'm just someone from the future" – despite, Cotton's script positioning her as a force equal to the Doctor. While he's been tasked with getting the Greeks into Troy, she's told she has a day to come up with a scheme to repel them. Steven is the one who points out that it's her versus him, and it's instructive he sees it like that, deferring entirely to Vicki in this struggle.

Vicki falls in love with Troilus.

Okay, it doesn't ever play out like that, but the dénouement throws all the story elements up into the air. We never meet Helen, although the prospect is teased. Worse still, we don't get any closure on the fortunes of the marvellously indolent Menelaus. Something else we're denied is the moment Vicki informs the Doctor she is to leave him. Like Ian and Barbara's departure in *The Chase*, it feels as though propriety keeps this moment off-screen. As if the sentiment would be too strong – perhaps too *real* – within these surroundings. Instead, she hugs the TARDIS goodbye, and then seeks out her new love, Troilus, and immediately starts project-managing him on her scheme to build another Troy. Well, as she'll go on to muse in the non-canon spin-off by William Shakespeare, "Things won are done, joy's soul lies in the doing."

There's very little left of *The Myth Makers* today. The soundtrack, of course, some oddments of cine footage shot by someone in Australia who favoured Peter Purves and Maureen O'Brien, and pretty much every single photograph featured over this spread of pages. The impediments to experiencing it are vast, but if there's a secret remit to **DWM**'s *Missing in Action!* endeavour, it's surely to inspire you to have a go, nonetheless. Listen to the audiobook, perhaps, and let's all wonder together exactly how they achieved scenes of the Doctor and soldiers camped out inside a giant wooden horse, him mithering on about the ineffectiveness of its fetlocks. But also consider it as a battleground of its own, where Wiles and his troops were locked in a campaign against Hartnell. A campaign that ended in failure.

HOW YOU CAN EXPERIENCE THIS ADVENTURE...

Audio soundtrack: *Doctor Who The Lost TV Episodes: Collection One – 1964-1965*, out now

During the production of the next story, *The Daleks' Master Plan*, Wiles decided to quit, tendering his resignation in January. He'd later say his struggles on *Doctor Who* nearly resulted in a nervous breakdown. He had proposed the idea of replacing the show's lead, but as Graham Williams would also learn a decade later, it can be difficult to exterminate the Doctor. That the next man in, Innes Lloyd, was able to do such a thing was in no small part attributable to a change of guard in BBC management and the increasingly debilitated demeanour of his quarry. It means *The Myth Makers* remains as the clearest communication of Wiles' vision for *Doctor Who*, being the only story he commissioned and produced in the assumption he was to be charting the series' course for the foreseeable, and covering a period of history that personally intrigued him – his 1977 play for young people, *The Golden Masque of Agamemnon*, continues to be performed in schools today.

Back in happier times, Wiles had promised his 1957 'Arenascope', *Battle of Agincourt*, was to combine speeches of great poetry with "extensive virile movement, which would interest the least drama-minded boys." It seems there was a dash of both in his *Doctor Who*... while it lasted. Some small profit. DWM

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Do you know your Solonians from your Leonians? Then why not try this puzzle?

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The War Doctor's adventures continue in *Infernal Devices*, the second volume of the audio dramas featuring new battles for the War Doctor, as played by John Hurt.

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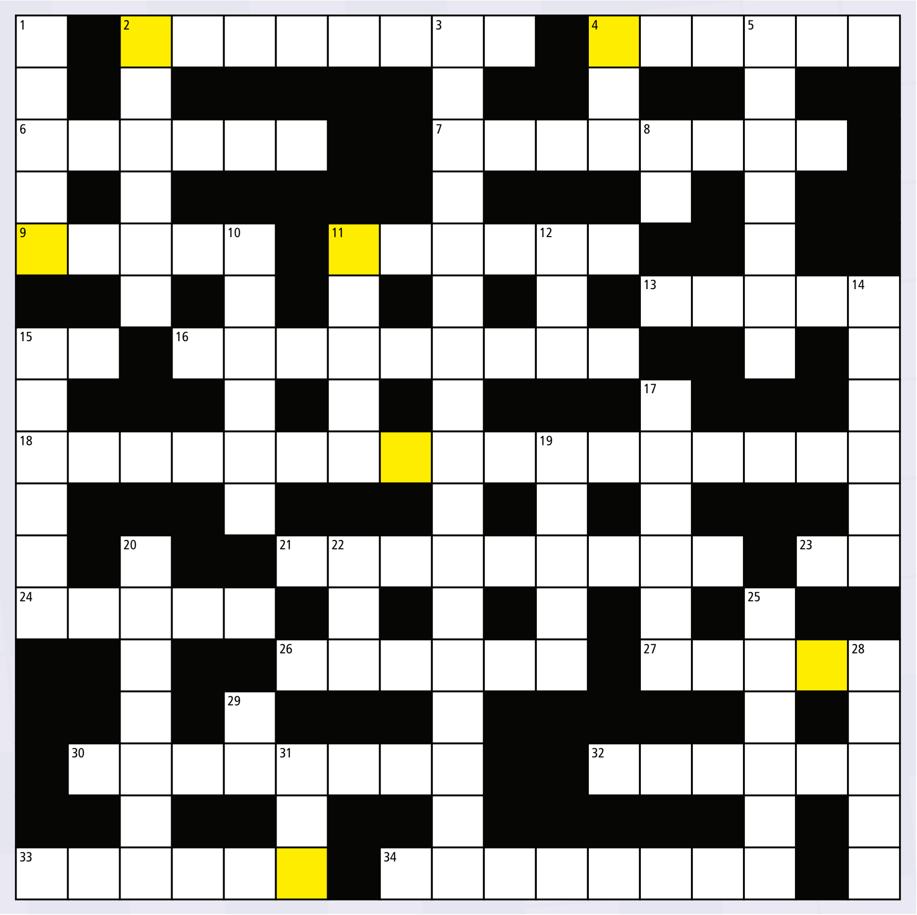
DOCTOR WHO
THE WAR DOCTOR
INFERNAL DEVICES

Infernal Devices is available now from *www.bigfinish.com* priced £20 as a CD box set or to download. We have **FIVE** copies of the CD to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form the name of a character who appeared in both a Ninth and an Eleventh Doctor story. See the opposite page for details of how to enter.



ACROSS

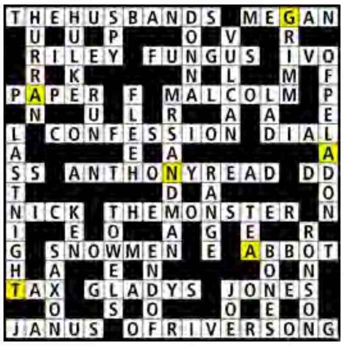
- **2** The second segment of the Key to Time (8)
- **4** Azal's home planet (6)
- **6** Captain who finally got something done (6)
- **7** He was introduced to 18 Across as a demon (8)
- **9** He was eaten by a Drashig (5)
- **11** ______ flame – closely guarded by the Sisterhood of Karn (6)
- **13** He wanted to take Jo back with him to Skaro (5)
- **15** She made a pact with Leandro (2)
- **16** Where 7 Across found himself in *Enlightenment*! (9)
- **18** Character played by Frank Windsor (6,11)
- **21** Host of *The Weakest Link* (4,5)
- **23** Type of work conducted by Tish Jones (1,1)
- **24** A member of the Wholeweal community (5)
- **26** (and 32 Across) He starred alongside the Second, Third and Fourth Doctors (6,6)
- **27** Doctor on the Moonbase (5)
- **30** Director of *Black Orchid* amongst others (3,5)
- **32** See 26 Across
- **33** A Silurian scientist (6)
- **34** The Marshal's real opponent (8)

DOWN

- **1** Princess Astra's secret love (5)
- **2** (and 20 Down) Actor who played one of the Doctor's companions (6,3,4)
- **3** It followed *The Christmas Invasion* (6,2,3,6)
- **4** Member of a race of teachers and philosophers (3)
- **5** The Doctor and Jo encountered them in the mine at Llanfairfach (7)
- **8** *The __ Corral* (1,1)
- **10** He plotted against Davros (6)
- **11** He assisted Davros (5)
- **12** Part of the body inspected by the Fourth Doctor in *Robot* and Ninth Doctor in *Rose* (3)
- **14** Director Charles, or actor Geoffrey (6)
- **15** (and 25 Down) He starred alongside the First, Third and Sixth Doctors (6,6)
- **17** Nurse who was helped by the Eleventh Doctor (6)
- **19** Major in the Space Corps (5)
- **20** See 2 Down
- **22** Simon ___ – writer (3)
- **25** See 15 Down
- **28** The Marshal's right-hand man (5)
- **29** Production code of *The Macra Terror* (1,1)
- **31** Planet ___ – where River left a message for the Doctor (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: NAGATA

WIN! HUSBANDS OF RIVER SONG Blu-ray!

BBC
DOCTOR WHO
THE HUSBANDS OF RIVER SONG
2015 CHRISTMAS SPECIAL
PG

The most recent episode of *Doctor Who* – the 2015 Christmas Special *The Husbands of River Song* by Steven Moffat – is out now to buy on DVD (£9.99), Blu-ray (£12.99), download on iTunes (£5.99) and download (without extras) from the BBC Store (£3.99).

The Twelfth Doctor lands in a remote human colony on Christmas Day, where Nardole (Matt Lucas) mistakes him for a surgeon and leads him to a crashed spaceship. There, the Doctor is reunited with his wife, River Song (Alex Kingston), who fails to recognise him... and is introduced to her husband, the mighty King Hydroflax (Greg Davies)!

The Husbands of River Song comes with a bonus edition of *Doctor Who Extra*, a behind-the-scenes look at the making of the episode. It also includes *The Adventures of River Song*, a short feature in which Steven Moffat and Alex Kingston talk about how River's character came to be created, why Alex wanted to play the role, and what happened when the rest of the cast discovered River's true identity.

Thanks to the lovely people at BBC Worldwide, we have **FIVE** copies of *The Husbands of River Song* on Blu-ray to give away to lucky readers who can answer the following question:

By what code name does River refer to the Doctor?

A Damsel
B Maiden
C Mrs Grumpy

WIN! AQUITAINE CD!

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THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Aquitaine is the latest full-cast audio adventure from Big Finish for the Fifth Doctor (Peter Davison) and his companions Nyssa (Sarah Sutton) and Tegan (Janet Fielding).

On the outer fringes of a black hole, a computer consciousness called Hargreaves co-ordinates daily life aboard the spaceship *Aquitaine*. Its daily duties are to water the plants, run the diagnostics, cook the Captain's breakfast, then tidy the plates away, rotate the ship, and clean the windows of the observation deck. When at last its work is done, Hargreaves will dim the lights in the sleeping quarters. However, no-one will sleep aboard the *Aquitaine* tonight...

When the TARDIS materialises in the *Aquitaine*'s botanical section, the Doctor, Nyssa and Tegan seek to discover the truth of what happened to Hargreaves' missing crew... if only the ghosts will let them...

Aquitaine, written by Simon Barnard and Paul Morris, is available from *www.bigfinish.com* priced £14.99 on CD and £12.99 to download.

Thanks to the lovely people at Big Finish, we have **FIVE** CD copies to give away to readers. Simply answer the following question correctly for your chance to win:

In which country on Earth could you find the Aquitaine region?

A France
B Germany
C Spain

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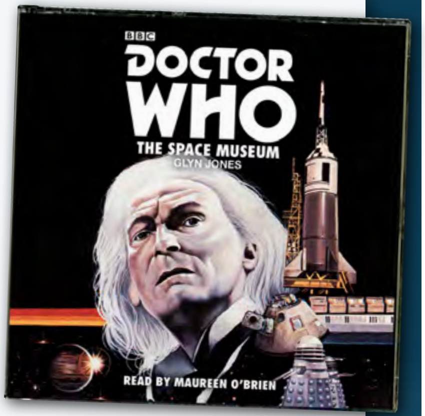


The latest talking book from BBC Audio is an unabridged reading of Glyn Jones' Target novelisation of *The Space Museum*, a 1965 serial featuring the First Doctor, as played on TV by William Hartnell.

The TARDIS materialises on what, at first sight, appears to be a dry and lifeless planet serving only as a graveyard for spaceships.

The Doctor, Ian, Barbara and Vicki discover a magnificent museum housing relics from every corner of the galaxy. These have been assembled by the Moroks, a race of cruel conquerors who have invaded the planet Xeros and enslaved its inhabitants. Upon further exploration, the TARDIS crew seems to stumble upon the impossible: for suddenly, facing them in an exhibit case, they find... themselves!

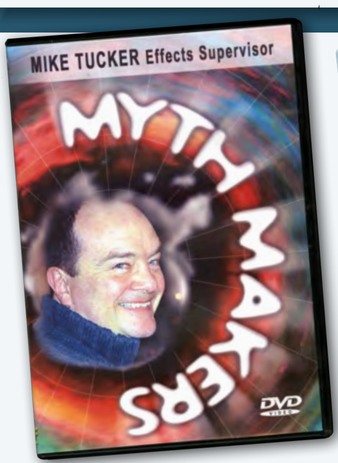
The Space Museum is read by Maureen O'Brien, who played the First Doctor's companion Vicki in the original television serial.

This talking book set retails at just £20, and is also available to download from online retailers. Thanks to BBC Audio, we're giving away **FIVE** copies of the CD version to readers who can correctly answer this question:

Who are the Xerons revolting against in The Space Museum?

A The Moroks
B The Morlox
C Jane Horrocks

WIN! MIKE TUCKER INTERVIEW DVD!



Mike Tucker talks about his career in the latest *Myth Makers* release from Reeltime Pictures.

Mike started in the effects business in 1985, when he joined the BBC VFX Department as a holiday relief assistant. Three decades later, he is the director and effects supervisor of The Model Unit, a visual effects company based at Ealing Film Studios that specialises in miniature sequences for television and film.

Mike has been recognised twice by the BAFTA Craft awards. He was also nominated for a Primetime Emmy for his work on Dangerous Film's *Human Body – Pushing the Limits*.

In this fascinating *Myth Makers* release, Mike talks to Nicholas Briggs about his career, the changing world of visual effects and the amazing variety of film and television productions he has worked on, including *Tomorrow's World*, *Top of the Pops*, *Galloping Galaxies*, the feature film *Atonement* and, of course, *Red Dwarf* and *Doctor Who*.

This *Myth Makers* DVD – along with many more – is out now from *www.timetraveltv.com*, priced £10. We have **FIVE** copies to give away to readers who can answer this question:

For which story did The Model Unit make a submarine?

A *Cold War*
B *The Underwater Menace*
C *Fury from the Deep*

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 4 February and close at midnight on Wednesday 2 March 2016. Entrants must be resident in the UK. One entry per person. Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16yrs of age must have parental permission to enter.

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We talk to the creative talents behind the upcoming *Doctor Who* releases…

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The Legends of River Song

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River's diary reveals yet more adventures with her husband.

> **"River is such a glorious character. She's big enough and adventurous enough to thrive perfectly well on her own…"**
>
> **GUY ADAMS AUTHOR**

There are stories in River Song's diary that will never be told – pages upon pages of adventures that will remain the pleasure of one woman only. Luckily for us, though, she's made a few exceptions, with this new ebook, *The Legends of River Song*, five short tales extracted from her journals, hoping to shed light on one of *Doctor Who*'s most impossible characters.

Set during the time of the Eleventh Doctor, the stories explore both life with her husband and without, showing – à la *The Husbands of River Song* – what she gets up to with no 'damsel' in distress. Guy Adams' story, for instance, has her working as a historical consultant for New Venice, a futuristic copy of the city that finds itself haunted by ghosts. "She's such a glorious character," says Adams. "She's big enough, brave enough and adventurous enough to thrive perfectly well on her own."

Elsewhere, the Doctor takes on more of a background role. In Steve Lyons' *A Gamble with Time*, he sends River to London 2016 to find a man who's fallen through time, and placed a bet on a horse. "There's also a giant green alien slug involved," Lyons says.

River of Time, by Andrew Lane, sees the TARDIS discovered on an archaeological dig on a remote planet, with the note, 'In case of emergency, please contact Professor River Song c/o the Stormcage Facility' attached. "It's clear that the box has been there, undisturbed, for billions of years," says Lane. "When she gets there she finds that it's all strangely connected to a long-dead race of giant locusts who assisted the Time Lords in their ancient battles against the Racnoss and the Great Vampires… and who want to make a comeback."

In Jacqueline Rayner's story, *Suspicious Minds*, the couple unite to help an old friend of River's, an Auton hiding out at Madame Tussauds disguised as Elvis Presley. "He takes a trip with the Eleventh Doctor and River to a wildlife sanctuary that – of course – turns out to hide an ugly secret," she explains. "It sounds quite silly when described like that… But I knew that Jenny [Colgan] was delving into some unexplored emotional realms for River, so I didn't want to compete with that, I thought I'd just have some fun with her."

Those emotional realms are covered in *Picnic at Asgard*, a Doctor-River date that you may recognise from *Silence in the Library*. Described by Colgan as a "total romp", and set in a planet-sized theme park, it sees River not only fighting off animatronic Norse gods, but contemplating children.

"It's actually less about their relationship specifically than River thinking about her own life because she's had so much time to reflect in prison," Colgan says. "I think it's not an unreasonable supposition that, as a person, River might have considered having children at some point, with someone. There's no need to worry: there aren't any explanatory diagrams or anything."

STEPHEN KELLY

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Aquitaine

RELEASED 29 FEBRUARY

IN A NUTSHELL: The Doctor, Nyssa and Tegan arrive in the botanical section of the spaceship *Aquitaine*, but the whole crew has mysteriously vansished, leaving the vessel in the care of a computer consciousness called Hargreaves. As the Doctor attempts to find out what's happened, he encounters the ghosts…

The latest Fifth Doctor tale takes place on the *HMS Aquitaine*, on the edge of a black hole.

"It's a vast ship," explains Paul Morris, who co-wrote the story with Simon Barnard. "It's got a rather large botanical garden. It's been on a mission to collect botanical samples from around the galaxy, and investigate if they've got any scientific uses.

"When the Doctor and his friends arrive, there's nobody there apart from the ship's computer, Hargreaves, who's quite an eccentric character. He manifests himself in various robots that they bump into around the ship, which all look different, but all have the same personality. Hargreaves is at a loss – he doesn't know where his crew has gone."

It's unusual to give a ship's computer as much personality as Hargreaves, isn't it?

"This is a slightly darker story than we're normally known for, but we do like to add some more unexpected touches," Paul acknowledges. "We decided to make the character of the ship's computer more than just a plot device. This writing partnership consists of one PG Wodehouse fan, and another even bigger PG Wodehouse fan, so basically Hargreaves is a kind of Jeeves substitute! He's Jeeves without his Bertie – he's lost his masters and mistresses, and he latches on to the Doctor and his friends as replacements."

Aquitaine is ultimately a mystery story, and one which unfolds over two hours – twice the length of Simon and Paul's previous *Doctor Who* audio dramas.

"It did take some getting used to," Paul admits. "A mystery gives you a plot structure, revealing things one layer at a time. We're used to doing that over one-hour stories, so it's difficult to keep the mystery going over an entire four-part story, which is why there's a bit more action towards the end of this. I think that's an interesting balancing act for us."

The pair started with intriguing concepts, before devising individual explanations. "You tend to think of what will be a cool idea, find the explanation for it immediately, and then move onto the next idea," explains Paul. "That's the best way to grow a story like this organically. If you come up with a whole pile of cool ideas, and then

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

FEBRUARY

THURSDAY 4
TALKING BOOK

🟩 ***The Space Museum*** [First Doctor] by Glyn Jones. BBC Audio, £20 (CD)

WEDNESDAY 10
BOOK - PARTWORK

🟦 ***Doctor Who: The Complete History* Issue 12** Panini, £9.99

THURSDAY 11
EBOOK

🟦 ***The Legends of River Song*** by various. BBC Books, £8.34

WEDNESDAY 24
BOOK - PARTWORK

🟦 ***Doctor Who: The Complete History* Issue 13** Panini, £9.99

MONDAY 29
AUDIO DRAMAS

🟩 ***Infernal Devices*** [War Doctor] by various. Big Finish, £20 (CD), £20 (download)

🟩 ***Aquitaine*** [Fifth Doctor] by Simon Barnard & Paul Morris. Big Finish, £14.99 (CD), £12.99 (download)

BBC
DOCTOR WHO
DEATH TO THE DALEKS
TERRANCE DICKS
READ BY JON CULSHAW
WITH DALEK VOICES BY NICHOLAS BRIGGS

🟩 ***The Labyrinth of Buda Castle*** [Fourth Doctor] by Eddie Robson. Big Finish, £10.99 (CD), £8.99 (download)

🟩 ***Torchwood: More Than This*** By Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

🟩 ***Prime Winner*** [Sixth Doctor] by Nigel Fairs Big Finish £2.99 (download)

MARCH

THURSDAY 3
MAGAZINES

⬛ **DWM Issue 497** Panini, £4.99

⬛ ***Doctor Who Adventures* Issue 12** Panini, £3.99

TALKING BOOKS

🟩 ***Death to the Daleks*** [Third Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

🟩 ***Shadow in the Glass*** [Sixth Doctor] by Stephen Cole & Justin Richards. BBC Audio, £25 (CD)

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
BBC
DOCTOR WHO
THE COMPLETE HISTORY
STORIES 185-187
HUMAN NATURE/THE FAMILY OF BLOOD,
BLINK, UTOPIA
AND THE SOUND OF DRUMS/LAST OF THE TIME LORDS

WEDNESDAY 9
BOOK - PARTWORK

🟦 ***Doctor Who: The Complete History* Issue 14** Panini, £9.99

THURSDAY 10
BOOK

🟦 ***365 Days of Memorable Moments and Impossible Things*** by Justin Richards. BBC Books, £12.99

WEDNESDAY 23
BOOK - PARTWORK

🟦 ***Doctor Who: The Complete History* Issue 15** Panini, £9.99

THURSDAY 31
AUDIO DRAMAS

🟩 ***Doom Coalition 2*** [Eighth Doctor] by various. Big Finish, £20 (CD), £20 (download)

🟩 ***The Peterloo Massacre*** [Fifth Doctor] by Paul Magrs. Big Finish, £14.99 (CD), £12.99 (download)

🟩 ***The Paradox Planet*** [Fourth Doctor] by Jonathan Morris. Big Finish, £10.99 (CD), £8.99 (download)

🟩 ***Torchwood: The Victorian Age*** by AK Benedict. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

🟩 ***Washington Burns*** [Seventh Doctor] by Julian Richards. Big Finish, £2.99 (download)

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try to work a plot around them, I think it can seem contrived to the listener. Very often, the way in which a mystery's going to be revealed can occur to you at the same time as the mystery itself.

"The idea we started with was doing a haunted house in space, though it does expand quite a lot out from there. There are ghostly sounds, ghostly visions, and it becomes clear quite quickly that these seem to be related to the missing crew. But quite in what way the crew are manifesting as ghostly visions is what the Doctor needs to discover, and what he finds out opens the story out into something rather stranger and more dangerous than you might even expect from a ghost story..." **DAN TOSTEVIN**

AUDIO READING

BIG FINISH

RRP £10.99 (CD), £8.99 (download)

The Labyrinth of Buda Castle

RELEASED 29 FEBRUARY

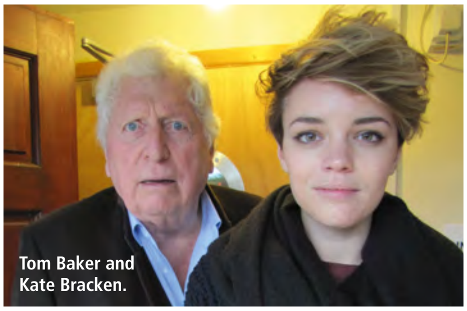
IN A NUTSHELL: The Doctor and Romana arrive in Budapest, and find a dying a man who has seemingly been attacked by a vampire. Aided by a vampire hunter who is searching for Dracula, they investigate the Buda caves, which are being used for military storage...

The new series of audio dramas starring Tom Baker and Lalla Ward continues with a trip to 1980s Budapest.

"They're quite vivid," observes writer Eddie Robson, of the actors' legendary performances as the Fourth Doctor and Romana. "Their voices are very strongly imprinted. I didn't have to rewatch any of their TV episodes before I started, to fix the voices – it seemed to come quite easily. They're both very intelligent. Romana is playing the straight role to the Doctor, though she does have funny stuff of her own. It came to life quite easily."

The story's location was inspired by a 1979 serial filmed in Paris. "I remember getting an email which said, 'How about something with a European feel, something with that *City of Death* vibe?'" Eddie recalls, "so it needed a contemporary setting. I was looking at different European cities they hadn't really covered in *Doctor Who* before, and thinking, 'Where might they have gone?'

"I just alighted on Budapest, which I didn't really know very much about. I think I was just mucking about on Wikipedia, and this article sprung up, and it was headed 'The labyrinth of Buda Castle'. I thought, 'A *Doctor Who* story title has just appeared on screen!' I found out Vlad the Impaler had supposedly been imprisoned there, and I thought it was too good to turn down."


Tom Baker and Kate Bracken.

The wider real-world history formed a perfect canvas for a new story.

"You're dealing with, at the time, a city still very much feeling the effects of the Cold War," Eddie points out. "All those tunnels were closed off and were being used to store weapons and there's a lot of shady Cold War stuff going on. There's quite a lot of suspicion in government, a lot of oppression, a lot of paranoia going on, and military heavy-handedness – which made quite a good backdrop, actually. The fact that there's immediately that kind of tension between the military and the other characters when they meet – that's kind of drawn from what was really happening.

"It's not anything they would have tackled head-on at the time. It would have all been a bit too real-world. But at this distance, you can do it, which is one of the advantages of being able to go back and do new things."

Being Human's Kate Bracken guest stars in the adventure as Celia Soames.

"I did think, quite early on, 'Let's have a sort of Duggan figure in there'," Eddie explains. "Someone who's investigating, and sort of helps, but sort of gets in the way, and has come over from Britain. But she's obviously quite a different character, because I needed someone who would fit in with the whole vampire-hunting angle, which I thought would be quite good fun..." **DAN TOSTEVIN**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Prime Winner

RELEASED 29 FEBRUARY

IN A NUTSHELL: The TARDIS lands in a lavish room looking very much like the foyer to a 1930s casino. But the games being played in the halls are unlike anything to be found on Earth, and the players are far from human. And then Peri sees her stepfather...

The Sixth Doctor and Peri return to the *Short Trips* series with *Prime Winner*.

"It's an interesting puzzle," explains writer Nigel Fairs, "the Doctor being clever, working out what's going on, while Peri enjoys the ride."

The relationship between the pair is at its spiky best.

"What interests me about Peri's character on the TV is: Why on earth does she stay with the Doctor when they spend most of their time arguing?" wonders Nigel. "If it was me, and my best friend had changed overnight from a sweet and rather gentle man into a self-opinionated, abrasive alien with a ridiculous coat, I think I'd have got off at the next planet! So in a small way I tried to touch on that, both from Peri's perspective and from the Doctor's."

That abrasiveness can be polarising – how does Nigel feel about that side of the Doctor?

"I was trying to understand it, which is always interesting, both as an actor and as a writer," he explains. "If his brain is working faster than anyone else's, then of course he's going to get impatient and be rude. I would imagine that the lovely Maggie Stables' character [audio companion Evelyn Smythe] wouldn't have put up with all that rudeness, and would have got him to think things through a bit first, rather like Clara and her prompt cards! But Peri was a teenager, so she didn't really have the maturity to question his behaviour."

Prime Winner touches on the impact of that behaviour ("If you're a teenager who's stuck in a box with a rude man who shouts a lot, then you're bound to get a bit tearful," Nigel points out, "no matter how brilliant he is"), but the story begins with the TARDIS caught in a terrifying time storm.

"The Doctor and Peri have a rough landing into what appears to be a 1930s-style casino, but all is not quite as it seems," Nigel reveals. "Peri is convinced that she's seen her stepfather Howard, for a start. Or is it Kamelion? Or is it someone else?

"The story came about from an hilarious conversation that Lou Jameson and I had about the Doctor getting stuck in the TARDIS door. This was before Peter Capaldi had done that on telly! When we'd stopped giggling, I thought of an interesting variation on 'the Doctor getting stuck'..."

Time itself is used in an ingenious way.

"I used to write a lot of *Sapphire and Steel* scripts for Big Finish, which I always enjoyed," Nigel reminds us. "The difference with *Doctor Who* is that everything has to be explained. But my take on 'timey-wimey' stories is that I think they always work better if you tell them from the perspective of someone going through the process of time travel – that way the audience gets to unravel the mystery at the same time as the characters. And that really suits this format..." **DAN TOSTEVIN**

Vicki, Barbara and Ian examine the exhibits in the TV version of *The Space Museum*.

> **"Maureen O'Brien's warm reading is a testament to her love of audiobooks, and her affection for *Doctor Who*."**
>
> **MICHAEL STEVENS EDITOR**

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The Space Museum

RELEASED 4 FEBRUARY

IN A NUTSHELL: The Doctor, Ian, Barbara and Vicki land on the planet Xeros and visit a museum celebrating the conquests of the Morok empire. But something is very wrong. Among the exhibits they find... themselves!

The audio readings of Target's classic *Doctor Who* novelisations return for 2016.

"In any one year, I endeavour to mix Doctors, writers, readers, monsters, settings, story types, and even the Target Book eras," explains range editor Michael Stevens. "*The Space Museum* is a strong book, from that period in the mid-1980s when the writers of the early black-and-white serials were encouraged to revisit their original TV scripts and retell their story, often in a revised or expanded way."

For this 1987 novelisation, Glyn Jones, writer of the original 1965 serial, reinstated some lighter moments that had been removed from his scripts.

"There's plenty of humour," nods Michael. "Little things include Robot 213745 being also known as Matt, and the Doctor's interrogation by Lobos, during which he suggests they reduce the admission price to the museum in order to bring more people in, and tells him at length about the fall and rise of the Roman Empire and an Ancient Greek cure for indigestion! The other Morok characters also have more personality than was hinted at on screen."

"There's a lot of banter," concurs producer Neil Gardner. "Vicki and the Doctor really spark in the book, and I think that makes the audio particularly fun. It's a set of people who know each other and care about each other. But the joy of it is that it is such an exciting piece of science-fiction, and the book allows us to expand and understand it better."

It's narrated by Maureen O'Brien, who played companion Vicki. "Maureen's warm, understated reading is testament to her love of recording audiobooks, and her affection for the *Doctor Who* stories in which she played a part," says Michael. "She brings out the wry humour very nicely, and her portrayals of the four regular characters are joyful."

"She has a wonderful voice," adds Neil, "and she has that wonderful gift that the very best audiobook readers have of being able to take the words on the page and, through the use of her voice and her tone and her pacing, to make it sound as though the thing had been written to be read out loud. That's a wonderful ability. She has personal knowledge of how they were trying to perform the piece, and can bring so much character and life to the expanded version of that story."

"If people know the TV serial, then the book is a chance to hear a revised version, more as Glyn Jones originally intended it," suggests Michael. "For everyone, it's a journey we go on with the Doctor and his companions, at the heart of which lies a tale of cruel conquest and enslavery – which our faithful friends must fight."

"Revisiting such an early adventure with an expanded script, and with an original actor retelling the tale, is definitely worth people's time," Neil concludes. "I think you can revisit it and re-evaluate that this was a key piece of great *Doctor Who* storytelling..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: More Than This

RELEASED 29 FEBRUARY

IN A NUTSHELL: Gwen Cooper has triumphed against impossible odds before, but now she's finally met her match: Roger Pugh, Planning Officer for Cardiff City Council. Mr Pugh doesn't believe the world needs Torchwood. Gwen sets out to prove him wrong...

Most of Big Finish's *Torchwood* audio dramas have been set in the show's past, but 2015's *Forgotten Lives* caught up with Gwen Cooper and Rhys Williams in the present day, and the story ended with them resolving to restart Torchwood. Now, in follow-up *More Than This*, Gwen faces her biggest challenge yet: getting planning permission for a new base from Cardiff City Council.

"The brief was wonderfully simple – 'Gwen takes Mr Pugh from the council on a sort of ride-along', basically!" laughs writer Guy Adams. "I was over the moon to have Gwen.

"What appeals to me about Gwen is her strength. There can be a weakness when writing 'Strong Female Characters' where people create this crowd-pleasing grotesque – 'Look! Look at my Strong Female Character!' – and I think, 'Just create a strong character that happens to be female'. I think that's what Russell T Davies did with Gwen. She's really good as an action lead, but she's also soft, and she's funny, and she's all the things that all humans are."

That sounds like the sort of mix you want, when your mad alien adventure is catalysed by the mundanity of a planning application.

"That's the great combination of *Torchwood*," Guy nods. "The proper down-to-earth, combined with the absurdly, wonderfully, beautifully fantastical. And that's what I wanted to do."

It's also exemplified in Mr Pugh from the Cardiff City Council.

"I was determined to just make him as real, but as broken, as possible," explains Guy. "The title of the play is the theme of the story – 'more than this'. So many of us, especially fans of science-fiction and fantasy programmes, go through life harkening back to when we were kids, thinking, 'When I get older, I'm going to see how brilliant all of this world is'. When you're a kid, you know the world's brilliant, you know it's exciting, and it's energising, and thrilling, and full of magic and mystery. And then, as you grow older, you do your nine-to-five... You reach contentment, if you're lucky. But sometimes, happiness feels beyond you all of a sudden, and you settle for this grey.

"Life can become grey. I think that's something that's happened to all of us, at times. Maybe we don't hold onto it all the time – maybe it's not a consistent condition. But that's certainly where Pugh is. Pugh is a man who has become very broken, not only by his life – the death of his wife – but he's just a man who is hollow inside, and doesn't know what to fill that hole with.

"And then," Guy chuckles, "you put him in a car with someone from Torchwood! He spends the whole day seeing how much more than this there is to the world. And it doesn't affect him quite how you'd hope!"

Plus, Sergeant Andy is back!

"He's part of the theme of the play," Guy says. "He's close to the world of bigger, more magical, more dangerous things, but he's never able to touch it..." **DAN TOSTEVIN**

Eve Myles and guest star Richard Nichols: Gwen and Mr Pugh!

BACK ON TV!

Your guide to *Doctor Who* repeats airing in the UK over the next month...

Asylum of the Daleks.

On HORROR

FEBRUARY

The Mark of the Rani Part Two	Thursday 4
Remembrance of the Daleks Part One	Friday 5
Remembrance of the Daleks Part Two	Friday 5
Remembrance of the Daleks Part Three	Monday 8
Remembrance of the Daleks Part Four	Monday 8
Silver Nemesis Part One	Tuesday 9
Silver Nemesis Part Two	Tuesday 9
Silver Nemesis Part Three	Wednesday 10
The Greatest Show in the Galaxy Part One	Wednesday 10
The Greatest Show in the Galaxy Part Two	Thursday 11
The Greatest Show in the Galaxy Part Three	Thursday 11
The Greatest Show in the Galaxy Part Four	Friday 12
The Curse of Fenric Part One	Friday 12
The Curse of Fenric Part Two	Monday 15
The Curse of Fenric Part Three	Monday 15
The Curse of Fenric Part Four	Tuesday 16
100,000 BC	Wednesday 17
Carnival of Monsters	Thursday 18
The Three Doctors	Friday 19
The Time Warrior	Monday 22
The Ark in Space	Tuesday 23
Planet of Evil	Wednesday 24
The Android Invasion	Thursday 25
The Sun Makers	Friday 26
The Ribos Operation	Monday 29

On WATCH

FEBRUARY

Flatline	Saturday 6
In the Forest of the Night	Saturday 6
Flatline	Sunday 7
In the Forest of the Night	Sunday 7
The End of Time	Wednesday 10
A Christmas Carol	Friday 12
Dark Water	Saturday 13
Death in Heaven	Saturday 13
Dark Water	Sunday 14
Death in Heaven	Sunday 14
The Satan Pit	Thursday 18
The Next Doctor	Friday 19
Asylum of the Daleks	Saturday 20
Asylum of the Daleks	Sunday 21
Dinosaurs on a Spaceship	Saturday 27
Dinosaurs on a Spaceship	Sunday 28

All information correct at the time of going to press.

WOTCHA!

The page that appeared on a succession of planets, each as different as the pebbles on a beach, stayed awhile and then vanished, as mysteriously as it had come. **BY THE WATCHER**

A History of Doctor Who in 100 Objects...

#67

SUSAN'S MARRIAGE CERTIFICATE

If you're a fan of David Whitaker's swashbuckling, torridly romantic and entirely wonderful novelisation *Doctor Who and the Crusaders* (and if you're not, what's wrong with you?), you will doubtless be familiar with an altogether remarkable incident which occurs halfway down its very first page. In a prologue designed to bring the casual reader up to speed since the events of *Doctor Who in an Exciting Adventure with the Daleks*, Whitaker fills us in on the departure of Susan and the arrival of Vicki, in the process dropping the unexpected bombshell that the Doctor's granddaughter has decided to 'share her future with David Cameron, a young man she had met and fallen in love with during that terrible struggle between the Doctor and his arch-enemies.' Yes, that's right. Not, as you might have expected, David Campbell, but David Cameron. Apparently Susan is building a new and better world for the human race with the help of Britain's silver-tongued charmer of a Prime Minister. More news on that story as we get it.

It's perhaps not the most pressingly important topic in the great wide sweep of this amazing and expanding Whoniverse, but the apparently gratuitous renaming of characters in those old Target novelisations is a phenomenon which has long fascinated those of us who don't get out much. It makes perfect sense, of course, for the novelist to bestow a proper name on a character that didn't have one on screen, something that Terrance Dicks, the doyen of the Target range, did on many an occasion, for example gifting the nameless Earthling in *Meglos* with the handle George Morris, and christening *The Horns of Nimon*'s job-description characters Pilot and Co-Pilot with the suitably Skonnan monikers Sekkoth and Sardor. That kind of thing's entirely understandable. But why, when novelising *Day of the Daleks*, did Terrance decide to change Monia to Moni? It's an enticing mystery. Was he simply being frugal, and sparing himself a couple of inches of typewriter ribbon over the course of the book? If so, he promptly frittered away any such saving when he changed Mr Ollis to Mr Hollis in *The Three Doctors*, and Hilred to Hildred in *The Deadly Assassin*.

Terrance Dicks is by no means alone in the name-change game. In that peerless volume *Doctor Who and the Cave Monsters* Malcolm Hulke changes Major Baker to Major Barker, and gives his three principal Silurians the splendid names Okdel, Morka and K'to (one wonders whether these are first names or surnames; it rather changes the workplace vibe if the dialogue is the Silurian equivalent of "Why did you give him the bacteria, Steve?", or "I am the leader now, Gerald"). Hulke was also constrained by *force majeure* to redub *The Green Death*'s unscrupulous company Panorama Chemicals, after it became clear that there was a real-life Global Chemicals who were none too delighted to see themselves portrayed as callous coalminer-slaughtering purveyors of toxic sludge and mutant maggots. And you can't really blame them.

The undisputed grand master of the Target name-change is Ian Marter, who can seldom encounter a name without revising it. Marter it is who gives us 'Wirrrn' in *The Ark in Space* and 'Styr' in *The Sontaran Experiment*, in flagrant contradiction of the way both are spelt on the respective back-cover blurbs. Space Station Nerva becomes 'the Terra Nova', and the Tracer transmogrifies into the 'Locatormutor Core' for *The Ribos Operation*. In the same book, Marter adds an 'a' to the villain to make him the Graff Vynda Ka, an alteration which rather torpedoes what one assumes was the punning intention of scriptwriter Robert Holmes (the original name, 'Vynda K', is surely an echo of 'Vindice', the protagonist of Thomas Middleton's Jacobean play *The Revenger's Tragedy* and the archetype of the dispossessed and vengeful anti-hero. But that's by the by). In his novel of *The Invasion*, Marter even christens a Russian airbase 'Nykortny', in honour of his friend Nick Courtney. One wonders how obvious that's going to sound in the upcoming audiobook.

But I know what you're thinking: what about *Black Orchid*? As ever, your question is a pertinent one. In novelising his masterpiece, Terence Dudley diddles delightfully, changing 'the Kajabi Indians' to 'the Butiu Indians' and going some way towards disentangling *Black Orchid*'s bewildering minefield of aristocratic nomenclature by giving the Cranleighs the family name of Beauchamp. It sounds complicated, but it actually makes sense: a dictum by which the finest *Doctor Who* will always stand or fall.

However, the most intriguing of Terence Dudley's novelistic revisions comes in his adaptation of that other magnum opus, *K9 and Company*, in which the village of Moreton Harwood is renamed Hazelbury Abbas. Besides the fact that the new name sounds altogether more Dorset than Gloucestershire, what could be the motive? Well, it's a long shot, but I'd dearly love to think that the name was changed because, by the time the book appeared in 1987, the charts had been conquered by Norwegian synth-pop trio A-ha. It wouldn't do for Lily Gregson's post office to be located in a village that sounded so uncannily like mullet-rocking heart-throb Morten Harket. Good old Terence Dudley. Always down with the kids.

IN A NUTSHELL: The sun always shines on TD.

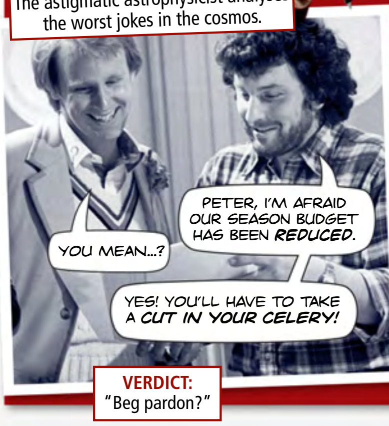
Go forward in all your beliefs.

TOP TEN BEST PICTURE OSCARS

- ▲ CHARIOTS OF DRAGONFIRE ▲
- ▲ DANCES WITH WOLFWEEDS ▲
- ▼ ERGON WITH THE WIND ▼
- ▼ KRELPER VS KRELPER ▼
- ▲ NO COUNTRY FOR MARSHMEN ▲
- ▼ 12 YEARS A SHRIEVE ▼
- ▲ GARMS OF ENDEARMENT ▲
- ▲ RANI MAN ▲
- ▲ A BEAUTIFUL MIND PROBE ▲
- ▲ HOW GWEEN WAS MY VALEYARD

WHAT A LOAD OF RUBEISH

The astigmatic astrophysicist analyses the worst jokes in the cosmos.



YOU MEAN...?
PETER, I'M AFRAID OUR SEASON BUDGET HAS BEEN REDUCED.
YES! YOU'LL HAVE TO TAKE A CUT IN YOUR CELERY!

VERDICT: "Beg pardon?"

THE *Six Faces* OF DELUSION

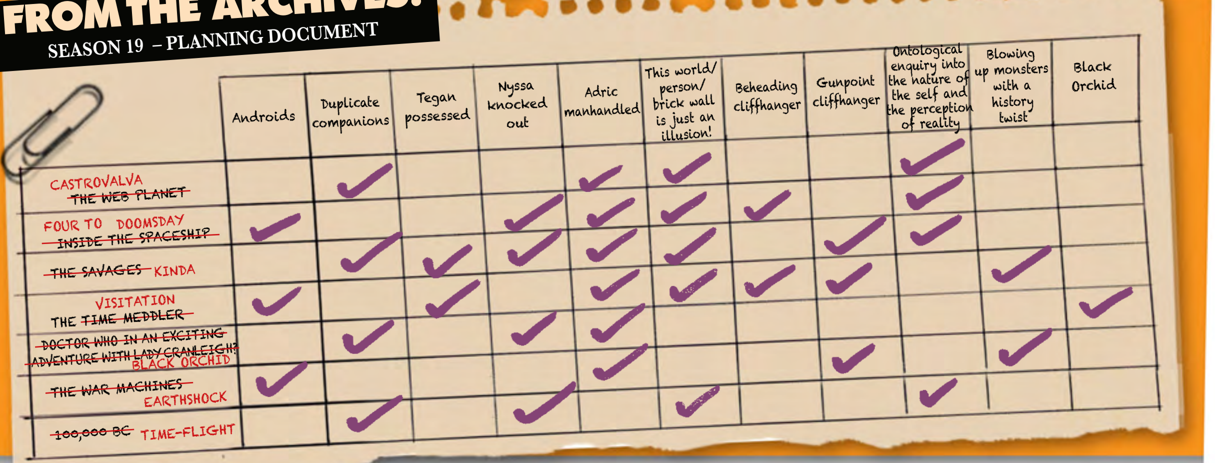
Season 18: don't you just love it? With its doomy atmosphere, its sophisticated themes, and its unprecedented number of bearded men earnestly discussing mathematics, it's easy to overlook the fact that a surprising number of its characters appear to be named after random geographical features. Which five of the following are true, and which one have I just made up?

Answer revealed at the bottom of the page.

1. Pangol is one of the major rivers of Malaysia.
2. Varsh is a freshwater lake in northern Russia.
3. Kalmar is a city in south-eastern Sweden.
4. Gundan is a village in south-eastern Iran.
5. Rorvik is a village on the coast of Norway.
6. Neman is one of the major rivers of Eastern Europe.

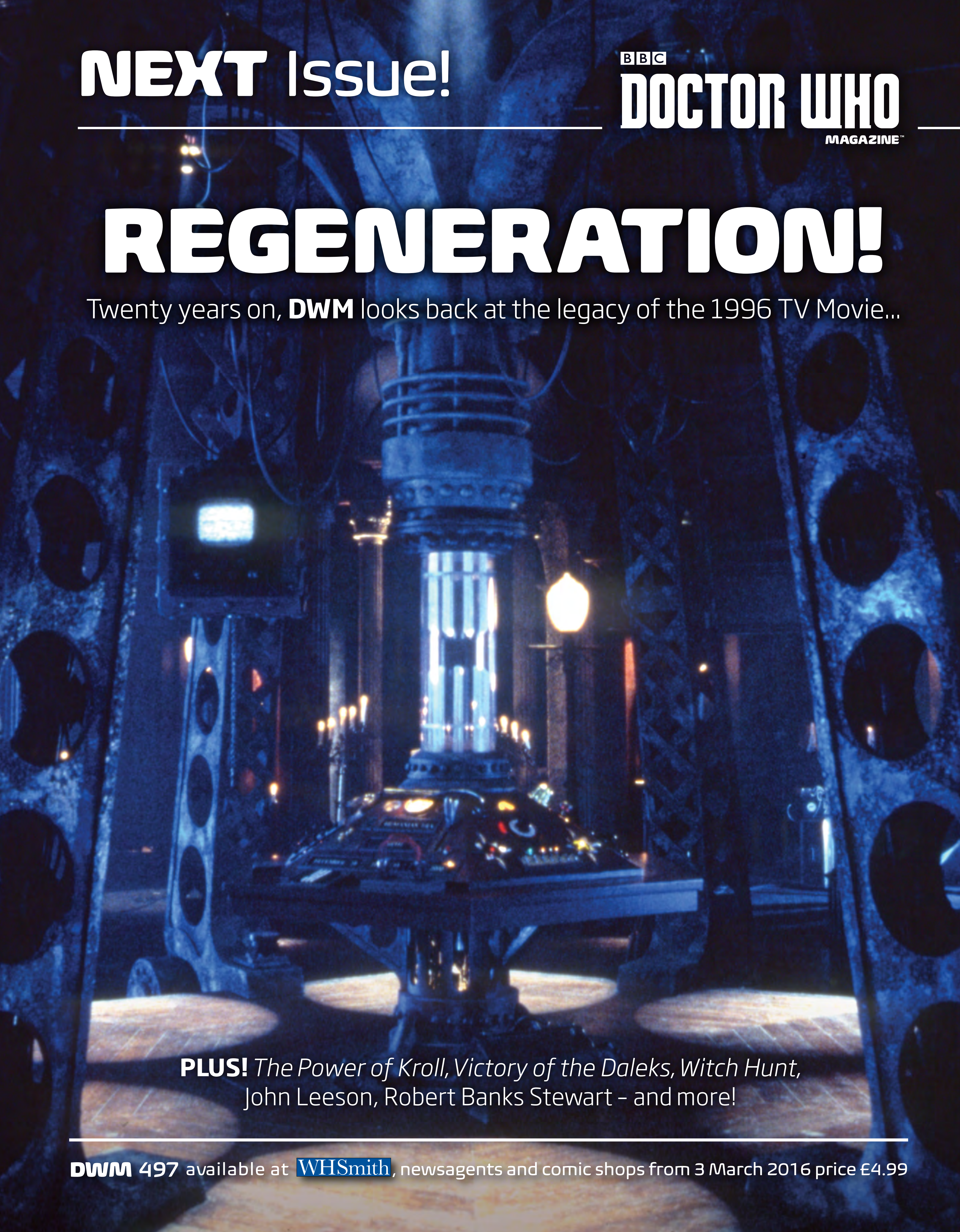
FROM THE ARCHIVES:

SEASON 19 – PLANNING DOCUMENT



	Androids	Duplicate companions	Tegan possessed	Nyssa knocked out	Adric manhandled	This world/ person/ brick wall is just an illusion!	Beheading cliffhanger	Gunpoint cliffhanger	Ontological enquiry into the nature of the self and the perception of reality	Blowing up monsters with a history twist	Black Orchid
CASTROVALVA ~~THE WEB PLANET~~		✓			✓	✓			✓		
FOUR TO DOOMSDAY ~~INSIDE THE SPACESHIP~~	✓			✓	✓	✓	✓		✓		
~~THE SAVAGES~~ KINDA		✓	✓	✓	✓	✓		✓	✓		
VISITATION THE ~~TIME MEDDLER~~	✓		✓		✓	✓	✓	✓		✓	
~~DOCTOR WHO IN AN EXCITING ADVENTURE WITH LADY CRANLEIGH?~~ BLACK ORCHID		✓		✓	✓						✓
~~THE WAR MACHINES~~ EARTHSHOCK	✓				✓			✓		✓	
~~100,000 BC~~ TIME-FLIGHT		✓		✓		✓			✓		

The Six Faces of Delusion: Number 1 is a cartographical anomaly. The others are all true.



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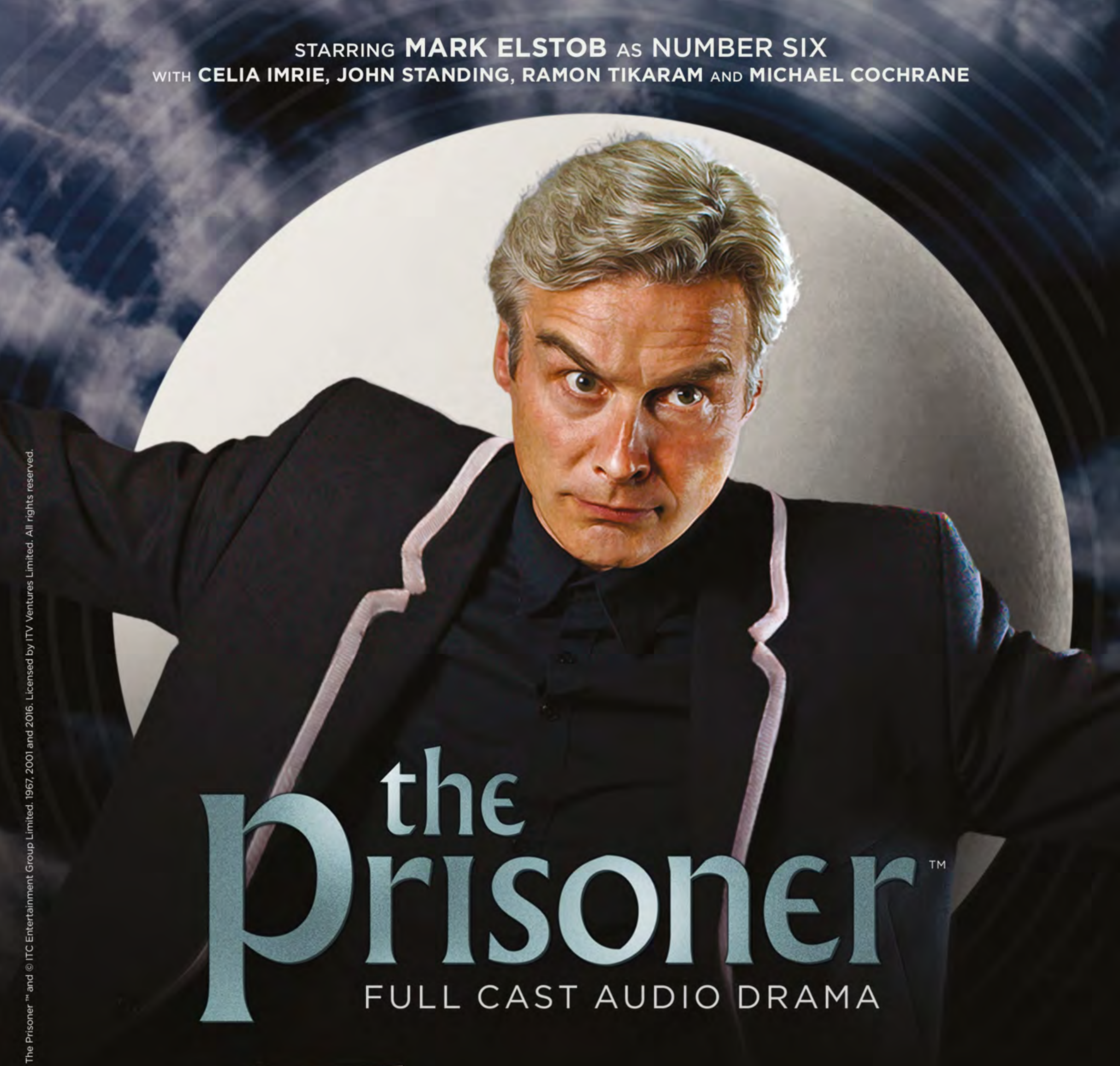

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